About reaching children through entertainment
A Publication of Brunico Communications Inc.



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HOW WILL YOU MAKE THE BEST USE OF DIGITAL TRENDS AND GROW YOUR BRAND ACROSS EMERGING MEDIA PLATFORMS?

WHAT YOU NEED TO KNOW TO GROW YOUR KIDS BRAND ACROSS EMERGING MEDIA PLATFORMS

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The Must Attend Event for Execs Looking to Build Kids Entertainment Brands, Including:

- Brand / IP Managers
- Marketers
- Licensors
- Content Producers / Distributors
- Advertising & Promotion Agencies
- Digital Media Executives



MAY 15, 2006 - WORKSHOPS MAY 16, 2006 - CONFERENCE SHERATON DELFINA, SANTA MONICA, CA

Learn how to leverage new technologies to:

- Breathe new life into classic brands, and drive momentum for new ones
- Appeal to today's multi-tasking kids & engage your audience in cool and clever ways
- Create a seamless brand experience using new digital technology and content
- Determine if you are effectively maximizing ROI in digital media

FEATURING



KidScreen's Hall Of Fame Luncheon

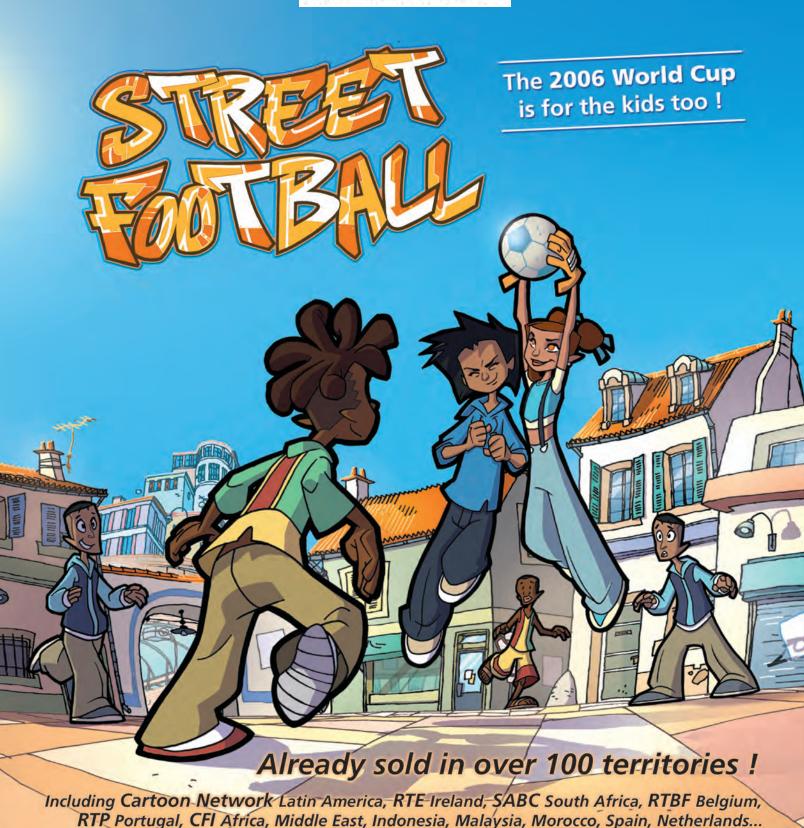
Celebrating 2006 inductee, Andy Heyward, Chairman & CEO, DIC Entertainment Corporation.

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TELE IMAGES













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Cover

This month's domestic cover features an ad from Stelor Productions, while international and event copies sport an ad from GreeneStuff for *My Bedbugs*

Kids Upfronts 2006 and E3

It's our annual look at the U.S. kidnets programming announcements for the upcoming 2006/2007 season, and sales execs are noticing a surge from non-traditional kid media buyers wanting to reach the gatekeeper. And just in time for E3, we explore the digital distribution models that are shaking up vidgame retail

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KidScreen Hall of Fame: Andy Heyward

We proudly honor our fourth inductee with a look at the man behind DIC's success

p35







Envy, Pac-Man this tale's got it all

we were sending this issue's stories around for proofing, a funny thing happened when we got to "Pipeline Progress" (page 31), our feature on the growing market for kids and family-oriented games on-line. Both our Special Features Editor Lianne Stewart and Staff Writer Dan Waldman recounted their own stories about why they envy today's kids who can either download or access video games on-line whenever their little hearts' desire. Lianne's is indeed a tale of woe.

It seems, as a young girl she and her sister pined for a console system and, presumably after a bit of begging, Lianne's parents brought home a shiny new Atari that came complete with two game cartridges. As great a game as Pac-Man was, however, there were only so many times a kid could play it before growing bored and the girls naturally wanted to try out some other titles. Problem was, Lianne's parents refused to let her buy any more games. It's at this point in the tale where she mused about what it would have been like had she been able to download games from her own house. "My childhood would have been much happier," she exclaimed through a veil of tears. (Okay, my embellishment. So much for a career in fiction.)

Kidding aside, the point is that some two decades later, kids desires haven't changed and it looks like technology is finally catching up with them. As the feature points out companies such as Microsoft and Comcast are now coming up with ways to give kids access to the games they want without having to rely on mom and dad's credit cards. Not surprisingly, the kids are having no problem grasping the concept of digital distribution.

And given how quickly the kids catch on these days, our Brand Building in the Kids Digital Space conference this month in Santa Monica, CA is certainly timely. I, for one, have my eye on two sessions in particular. "Where the digi-kids are" is going to take a look at just that, where kids are spending time in the digital landscape, who their parents are and what kind of access they let their kids have. The second, "Bring 'em on!" brings a group of kids to the event so they can sound off on how they view digital platforms and apps and what they love and hate about them. Who wouldn't want to hear about that right now?

Cheers, Lana

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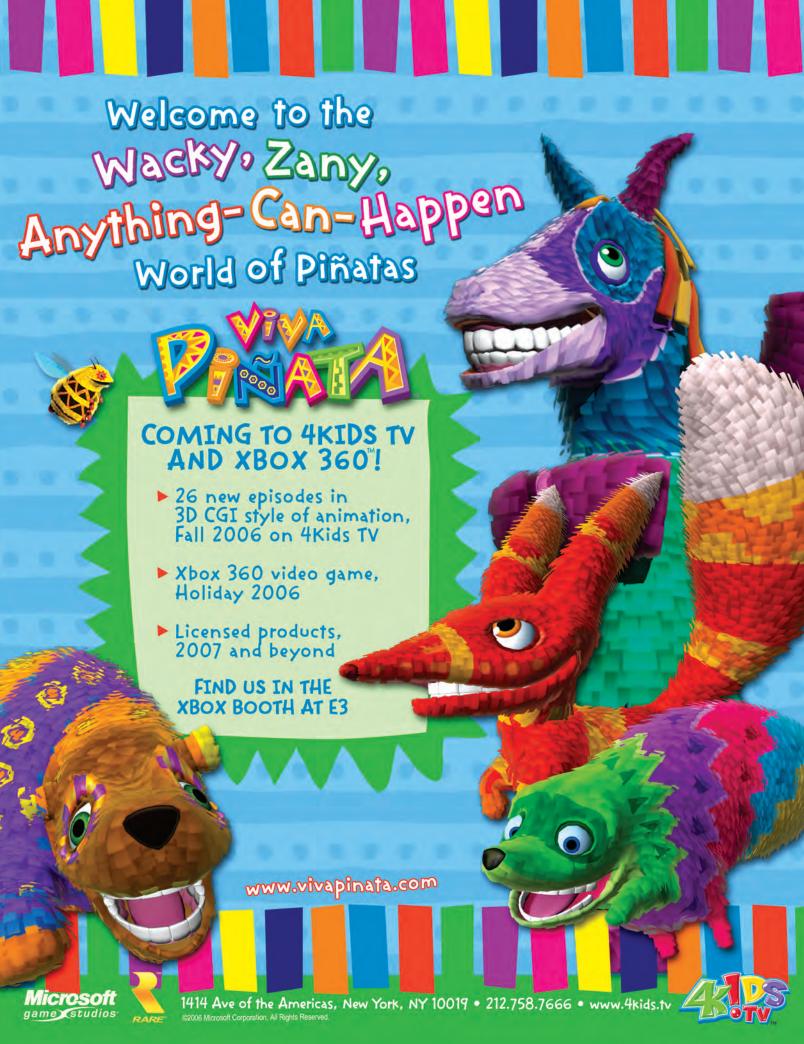
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ow does one appeal to today's multi-tasking kids? What are the elements in creating a seamless brand experience using emerging technology, platforms and digital content? It's undeniable that change is afoot, though there's a bit of a debate as to whether we're in the midst of a revolution (as some pundits suggest) or witnessing a more subdued evolution. Your views on "the next big thing" may differ depending on what sector of the industry you're in, and the amount of risk you're willing to take. What's plain to see is that kids are playing in the digital space, and our industry needs to be there to greet them in cool and clever ways.

We'll be digging deep into these issues and more at our **Brand Building in the Kids Digital Space** conference this month in Santa Monica, CA. Speakers from AOL, Yahoo, MobiTV,

Nickelodeon, Sesame Workshop, Frederator, Nelvana and more will lead the discussion on how to creatively and effectively use and evaluate what's available in today's digital toolbox.

This month *KidScreen* is also pleased to honor our 2006 Hall Of Fame inductee, **Andy Heyward**, chairman and CEO of DIC Entertainment Corporation.

We are highlighting Andy and DIC's dedication to entertainment branding, and re-branding. As properties are born and raised on today's multiple platforms, Andy has shown that you can increase presence while maintaining quality. See our editorial feature on page 35, and join us at the Hall of Fame luncheon on May 16, 2006 during our Santa Monica conference as we celebrate Andy's incredible contribution to the children's entertainment industry.

Calling all creators! *KidScreen* is proud to be collaborating with the team at Nicktoons Network and Frederator Studios on this year's Nicktoons Network Animation Festival. There is still time to submit your entries to the festival, which is on the hunt for a selection of original short films (not excedeeing 10 minutes) created in any animation style. Finalists will be chosen by a pre-selection jury and will be showcased on-air and on-line on Nicktoons Network from August 26th through August 31st. A grand jury will select a \$10,000 grand prize winner from the top ten films chosen by the pre-selection jury. Entry forms can be downloaded from www. nicktoonsnetwork.com. What are you waiting for?

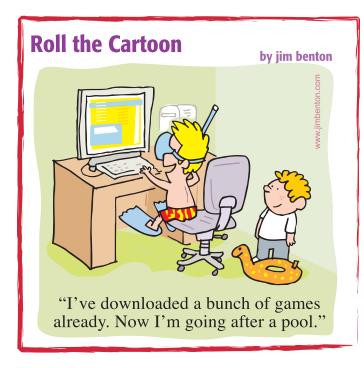
Enjoy the issue!

Donna MacNeil VP and Group Publisher dmacneil@brunico.com



by lianne stewart

espite scoring international TV deals with nets such as TPS Jeunesse in France, Cartoon Network Latin America and Germany's ARD, Jetix and Ki.Ka for its 2-D core kid show *Jacob Two-Two*, Toronto, Canada's Nelvana couldn't capture a coveted U.S. broadcast slot. But instead of giving up on cracking the States' television market entirely, the prodco stepped outside of the TV box and onto the computer monitor, striking its first-ever broadband deal with Dulles, Virginia-based AOL's on-line kid channel KOL at MIPTV.



Vidgame distribution is increasingly going digital. Read about how this new model is affecting sales in our E3 report on page 31 "One of the challenges in the U.S. marketplace is there's a concentration of broadcasters who have vertically integrated animation studios," Doug Murphy, Nelvana's executive VP of business development, says. And that leaves little room for acquisitions, particularly for series created outside the U.S., he explains. Murphy was impressed by the success of KOL's *Princess Natasha*, which it commissioned from New York's Animation Collective. Its leap from broadband to broadcast berth on Cartoon Network US convinced him to strike up a discussion with AOL's kids and teens

senior VP, Malcolm Bird, about *Jacob*'s potential integration into the on-line world.

The spy-based comedy, recently greenlit for a fifth series, will have a three-year stint on KOL starting this month. All 55 Jacob episodes have been acquired by the subscription-based, on-demand broadband service, and AOL has also picked up U.S. licensing and merch rights for the property.

KOL is only available to children in the U.S., which means Murphy is on the lookout for comparable broadband distribution markets internationally. "I like KOL because it's subscriber based and it's sticky." Kids stay on the site an average of 30 minutes per session, he notes.

Breathing new non-linear life into Nelvana's toon catalogue is a top priority for Murphy, and he thinks other producers need to embrace the broadband market. Although his first preference remains landing TV deals, he'll be looking at ways to get series that couldn't lock down American TV broadcasters onto different screens. "We believe KOL is a network as much as any other big network—it's just a different kind—it's on demand," he says.

Although this is Nelvana's first broadband deal, *Jacob Two-Two* is also part of the company's Vortex On Demand channel available on U.S. cable giant Comcast. According to Murphy, the cable provider's 12-million digital subscribers are helping Vortex rack up tens of thousands of views per month. So



PBS Kids builds blocks to make a diginet

Imost two years following its afternoon Go! block launch for the six to eight year old set, PBS Kids is expanding its reach into digital as part of its five-year Next Generation Media initiative. Set to bow in October, the PBS Kids Go! 24-hour commercial-free channel will pluck programming from the afternoon terrestrial block, adding new shows and blocks as it gets off the ground.

The in-house hybrid game show/reality series Fetch! will capture digital airtime in October following its launch this month on PBS proper. Other additions include athletic showcase series Kidsworld Sports (Breakthrough, Tele Images Kids and Fresh Produce), HIT Entertainment's literacy series Wishbone and the now-classic Kratts' Creatures from Paragon Entertainment. In 2007, PorchLight and Burberry's CGI series Animalia will premiere on the diginet's sked.

Looking to capture the attention of the growing U.S. Spanish-speaking population, the new channel plans to feature a one-hour block called Vayan (which means go in Spanish). Hispanic viewers currently make

up 12.5% of PBS Kids daytime viewership and Vayan should help super-serve this audience with sub-titled versions of *Maya & Miguel* and *Cyberchase*.

An evening co-viewing block is also in the works. Programming hasn't yet been nailed down for the primetime schedule, but Go! Family's aim is to get parents watching with their kids. The channel is also scheduling a one-hour educational block called Go! Figure to explore curriculum themes such as science, and tie its lessons to on-line resources for teachers to use.

The Next Generation Media initiative launched

last year to map out ways the broadcaster could reach viewers via linear and nonlinear channels. The new digital plans for October will be supported on established



Scholastic's *Maya & Miguel* is slated for PBS Kids Go!'s Vayan block featuring Spanish-language subtitles

website www.pbskidsgo.org. In the meantime, PBS is in advanced talks with cable and digital operators to get the channel into U.S. homes. **LS**

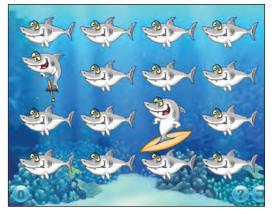
No console required—new net pipes games right to kids TVs

hile the TV is traditionally turned off for family game night, Mountain View, California-based TVHead is trying to get families turn it back on. The new games-on-demand network, launching Q4 2006/Q1 2007, will deliver original video games straight to the TV with no additional hardware required. Kids will be able to access TVHead's channel like any other station and play games with an ordinary universal TV remote.

CEO Sangita Verma says the company created technology that plugs into

the existing cable video-on-demand infrastructure and essentially works the same way. She says cable and IPTV providers capable of delivering VOD will be able to carry the TVHead channel.

Children and families rank high on TVHead's radar and Verman is currently working with different kids IPs to make licensed



TVHead's video games on-demand will heat up TV remotes

content an integral part of the service and will be announcing key licensing deals shortly. The company's offering licensors a share of subscription fees in lieu of a royalty rate, and will take care of game design and programming. In addition to the pending deals, Verman remains on the lookout for more hot kids properties.

At launch, a small selection of TVHead games will be available free of charge through regular cable. The monthly subscription fee should fall between US\$5 and US\$8 and subscribers will have unlimited access

to all game offerings. At least 20 titles will be on tap when the net goes live and they'll be updated regularly, with a new game joining the roster every two weeks. Verman's also planning to expand the service beyond North America to Asia by late 2007. DW





HIT's Karen Barnes crusades for canines

hen she's not busy managing the affairs of the world's most famous dinosaur, *Barney & Friends* executive producer Karen Barnes spends her time running an adoption service for dogs. The former Wall Street attorney and VP at Fox Kids took it upon herself to help the homeless canine community after a family tragedy changed her life.

Barnes adopted her first dog about six-and-a-half years ago, when the untimely death of her sister-in-law left her brother as the sole caregiver for four dogs. To make his life easier, Barnes agreed to take one pooch off his hands and found herself the proud owner of Dusty, a well-trained Sheltie. Two months later, she took a stray that had followed her and Dusty home to the local dog pound. Fearing her new friend would be put down, Barnes told her business partner (who also happened to be a dog lover) to retrieve the foundling for her. And before she knew it, Barnes had another canine pal taking up residence. Needless to say the 100-lb. Akita named Barkley was something of contrast to tiny Dusty.

Barnes looked after Barkley for four months before finding him another family. During that time she got involved with a network of rescue groups and learned everything she needed to know about finding homes for down-and-out dogs. "I was so bonded with Dusty, I couldn't imagine him being in that situation and I wanted to do something," she explains.

Since helping out Barkley, Barnes has personally fostered and found homes for between 25 and 30 dogs of all shapes and sizes. One of her most recent success stories involved a pure mutt named Frodo. While caring for the pooch, Barnes was



Barnes, a stray dog's best friend, takes time out with her first adoptee, Dusty

RECOMMENDED RECDING

Sam Ewing
VP of sales & co-productions,
Cookie Jar Entertainment

1. The Englishman's Boyby Guy Vanderhaeghe (Emblem Editions, McClelland & Stewart)

The Last Crossing
 by Guy Vanderhaeghe (Emblem Editions, McClelland & Stewart)

3. Short Fiction: Classic and Contemporary (5th Edition) edited by Charles Bohner (Prentice Hall)

Have you got three books that you'd like to recommend to folks in the business? Drop Lana Castleman a line at lcastleman@brunico.com

approached by a couple who's 12-year-old autistic daughter had seen Frodo's picture on a dog rescue website. "She printed it out and carried it in her pocket for three weeks before she met him," Barnes says. The girl's family adopted the stray almost two years ago, and Barnes still receives thank you e-mails and pictures every few weeks.

Despite the happy endings, Barnes' dog-saving exploits have never been easy. She once rescued a huge Rottweiler from an abusive owner by luring it into her SUV with a treat and driving 40 minutes to a rescue shelter. When she got there, the dog was in need of surgery to remove a big piece of bamboo it had swallowed and Barnes footed the bill. The Rottweiler, named Bella, was eventually placed in the home of a man who's own Rottweiler had died nine months earlier.

Barnes now lives in Dallas with two dogs and two cats. Between rescue missions, she's keeping busy preparing for Barney's 20th anniversary next year. The goal is to one day retire to California's Napa Valley, open a winery with her friends and make dog rescuing her full-time job. DW



Spain and Canada co-production treaty talk heats up, yet again

there seemed to be more Canadian production companies meeting with Spanish toon houses at MIPTV this year, it was no coincidence. Talk of a TV co-production treaty between the two countries has been bubbling under the surface since 2003, but it looks like a real deal should be struck in the coming months.

The proposed treaty is an amendment to a bilateral agreement signed between the two countries in 1985. Whereas the original paperwork only covered feature films, The Government of Canada and the Government of Spain Concerning Cinematographic Relations will amend the treaty to include television—namely animation. The minimum financial investment required for a copro could be reduced from 20% to 10% for producers from the EU, which is consistent with other members of the European Union that hold treaties with Canada. Official co-productions created under this agreement will also be eligible to apply for government funding from Telefilm Canada via the Canadian co-producer.

Neil Court, a partner at Toronto Canada's Decode, says the proposed treaty is important because Spain's animation There's been a rising interest in working with Spain's animation studios thanks to an increased quality output in programs such as Zinkia's *Pocoyo* infrastructure is growing at a rapid clip and its reputation is getting a boost from recent shows such as Granada/Zinkia's *Pocoyo*. But more significantly, Canadian prodoso could

use the treaty with Spain to get projects qualified as European. He points to the increasing inclination of U.K., German and Scandinavian broadcasters to tack European quotas on their co-pros and acquisitions. "Once a show lands a European quota, it will have it forever. And over time, that will help to enhance its library value," he explains.

Christophe Goldberger, the head of distribution and marketing at Barcelona, Spain's Icon Animation says the treaty will help his country's toon community work on a level similar to France. "A high percentage of co-productions between Canada and Europe are done with France, and it's been difficult to compete," he says.

Court says Decode is putting out feelers in Spain, while Barcelona's Neptuno Films is discussing potential co-pro opps with Canadian producers. Roberto Mitrani, director of international operations, says he's angling to share budget costs and split distribu-

tion territories and revenue shares. LS



France (kids ages four to 10 in March 2006)

	Program	Channel	Rating
1.	SpongeBob SquarePants	TF1	15.2
2.	Superman	F3	12.2
3.	Totally Spies!	TF1	11.8
4.	Batman	F3	11.6
5.	Fantomette	F5	11.4
6.	American Dragon Jake Long	TF1	11.2
7 .	Kim Possible	TF1	11.2
8.	The Smurfs	M6	11.0
9.	Robot Boy	F3	10.4
10.	Kangoo Juniors	TF1	10.4

Toonami travels to broadband

artoon Network and VIZ Media have joined forces to provide free animated fare via a new broadband service called Toonami Jetstream. At www.toonamijetstream.com, visitors will find streamable anime shows. According to Mark Norman, senior VP of business operations for CN, there isn't enough room on the net's Saturday night Toonami block to showcase all of the quality Japanese animation fare that's available.

Jetstream bows on July 17 with five series: VIZ's Hikaru No Go, MÄR, and The Prince of Tennis, which are not currently available on U.S. airwaves, as well as Toonami regulars Naruto (also VIZ) and Samurai Jack. New episodes will go into rotation weekly and remain on the site for several weeks. More anime-style programs will be added in the coming months, and the free-to-consumer service is wholly funded via on-line advertising revenues. DW

Source: Eurodata TV/Médiamétrie-Médiama



Nouky & Friends leaps from toy shelf to TV screen

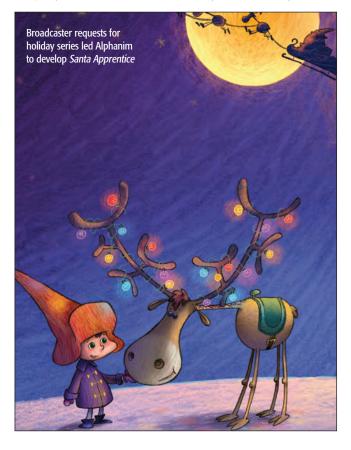
In the almost 11 years since the property's toy launch in Europe and Asia, Antwerp, Belgium's AMTOYS has finally found TV gold in its Nouky preschool brand. After selling more than 1.8-million plush in three years and launching dedicated concept stores called Noukies in France, Belgium, Italy, Lebannon and Abu Dhabi, the toyco is now taking its characters to the small screen for a new preschool series. *Nouky & Friends*, produced with Luxembourg's Studio 352, takes tender stories and gives them an educational twist. In one five-minute episode, Nouky and his friends are playing when they see a strange person on the wall. They slowly approach this mysterious creature and it's only when Nouky touches the wall that he realizes the suspect specter is the shadow belonging to his friend Lola.

The CGI series, budgeted at approximately US\$1.3 million, has already captured the prebuy attention of Norway's TV2, YLE in Finland, Hop! in Israel, Belgium's Ketnet and Hungama in India. Its 52, five-minute eps are in production right now for an April 2007 delivery.

Santa Apprentice, minus The Donald

It might be surprising to learn that after serving 178 Christmases, Santa Claus will be forced into retirement. But 15 years before he packs up his sleigh for good, his elves must find an orphan to start apprenticing under the jolly one. Fortunately, Australian Nicolas Barnsworth is up for the challenge of shimmying down chimneys. And so starts Alphanim's first holiday series, *Santa Apprentice*. The 52 x 13-minute series isn't a warm and fuzzy tale about Christmas. Nicolas also has to deal with real-life problems; well, as real life as he can get while uncovering the plot of a jealous reindeer who's looking to dethrone the beloved sleigh-driver Rudolph, or trying to distract the head elf so he doesn't fall victim to another panic attack.

This comedy is geared for the four to eight year old set, and the Parisian production house is promoting the series as a year-round programming option. Budgeted at approximately US\$5.5 million, France 5, Tiji and Super RTL in Germany have come onboard as co-producers. Alphanim is courting U.K. broadcasters for a presale deal, and will have the first set of episodes of this 2-D, crayon-rendered series delivered by October this year.





Nick lands terrestrial airtime and co-development deals in Japan

rectangular Japanese monster with sharp teeth and black eyes is set to invade Nicktoons' airwaves as part of Nickelodeon's first-ever development and production deal with Japan's pubcaster, NHK. The partnership to create *Domo* for U.S.

audiences was announced at this year's Tokyo Anime Fair, along with a co-development deal with Japanese production house, Polygon Pictures to bring cross-cultural 3-D series Akihabara@Deep to fruition.

Domo has appeared on NHK as a set of interstitials since 1998. Created by the pubcaster's affiliate, Domo Production Committee, the stop-motion stories revolve around the monster's life in an underground cave he shares with a wise old rabbit named Usajii. In one interstitial currently on air in Japan, Domo finds

an egg and nurtures it for days, expecting to hatch a bird. When the egg finally cracks, however, a tiny reptile appears. Our hero doesn't

see the difference, though, and spends days in the field flapping his arms to teach the little critter how to fly.

The character will be reworked into 26, two-minute shorts for Nicktoons. Its Japanese creators are overseeing its production

NHK's Domo will take a trip to the States following Nickelodeon's first-ever co-pro deal with Japan

for the American net, so the character won't likely lose his indigenous ways of drinking tea and eating with chopsticks.

Steve Grieder, senior VP of Nickelodeon International, says this partnership with NHK will also benefit Nick's original properties. SpongeBob SquarePants, previously only available on Nick Japan's satellite net, is making its Japanese terrestrial series network debut on

> NHK's BS2 channel this spring. The network gave viewers a taste of Nick's toprated show last holiday season when it ran five episodes as a special. Grieder says additional yet-to-be named Nickelodeon original properties will grab some coveted broadcast airtime in the TV market that's only second in size to the U.S.

> Nick is delving even further into Japanese co-development deals with Akiharbara@Deep. The tween-targeted CGI series, based on a manga property, merges comedy, drama and action in Tokyo's Electrical Town. The Nick team will develop the series with Polygon Pic-

tures, which currently produces *Polygon Family*, a CGI series for MTV Network Japan's mobile download service, Flux. *LS*

Sales Roundup

		l 🚬			
Program	Broadcaster	Style/Format	Demo	Producer/Distributor	
6Teen	Nicktoons Network	2-D/ 52 x half hours	tweens	Nelvana	
The Basil Brush Show	BBC	mixed-media/13 x half hours	six to 10	Entertainment Rights	
Edgar & Ellen	Nickelodeon UK ABC Australia Nicktoons Network	2-D/26 x half hours and six specials	eight to 12	Star Farm Productions	
Fantastic Four	Cartoon Network US	mixed-media/26 x half hours	six to 11	Marvel Studios and Moonscoop/Marvel Entertainment	
Jacob Two Two	KOL	2-D/40 x five minutes	six to 11	Nelvana	
Jakers!	TVE (Spain)	CGI/26 x half hours	four to seven	Mike Young Productions/Taffy Entertainment	
Postman Pat	Super RTL (Germany, Austria and Switzerland)	stop-motion/52 x 15 minutes	preschool	Entertainment Rights	
Spider Riders	Teletoon Canada	2-D/52 x half hours	nine to 11	Cookie Jar	
Storm Hawks	YTV	CGI/52 x half hours	six to 11	Nerd Corps and YTV	
Telmo & Tula – Little Cooks	Disney Channel Spain	CGI/52 x seven minutes	four to 12	Anera Films/Motion Pictures	
Totally Spies	Super RTL (Germany)	2-D/140 x half hours	six to 11	Marathon	
Wayside School	Nickelodeon International	2-D/26 x half hours	six to 11	Nelvana	



There's no going small for Worldwide Biggies

n-line animation creatives take note: One of the people credited with bringing SpongeBob SquarePants to the airwaves believes the program's successor is waiting to be discovered on the internet. Albie Hecht, the former president of film and television entertainment for Nickelodeon, is currently scouring broadband (and more traditional outlets) for properties to pad the development pipeline at his new prodco, Worldwide Biggies. The six-month-old New York-based company's goal is to develop and produce fam-

ily-friendly and YA-skewing CGI and HD content for TV, DTV, broadband and mobile.

Hecht says the high cost of TV and film development has created a risk-averse environment, and true innovators are flocking to the web. "Broadband really is the Wild West. People are going to make their fortunes, make their claims," Hecht says. "There's risk and reward... and a lot of swearing." WWB's broadband division planted its first flags in the digital landscape, forging deals with Virgin and Cranium in March. However, Hecht can't yet reveal how these partnerships will play out.

On the production side, Hecht is looking for talented, young animators to support and nurture. He wants creators who can birth truly multi-platform properties and is basing his search on six criteria. The IP must work on both linear and non-linear platforms (repurposing content for one or the other doesn't count). It must also have learning, connecting, collecting and playful elements. And whether it's creating properties in-house or supporting small studios, WWB's is casting its net globally.



Albie Hecht's newest venture, Worldwide Biggies, is gearing up for its 2008 theatrical release of Planet One

Although Hecht is mum on what properties he's getting ready to pickup, any project subject to his tutelage could end up as a Nickelodeon co-pro thanks to an output deal signed with the cablenet. Although he anticipates some properties will be developed in-house to fit Nick's requirements, Hecht is aiming to round out the WWB catalogue with independent animation, live action and gaming content created for kids ages two to 17.

"People who feel they need access to Nick, but feel they don't have the experience to pull it off, can come under the wing of Biggies," he says. And if you're thinking about pitching Hecht, ideas should be submitted either through a lawyer or an agent. Kari Kim, WWB's production and development executive, will also field submissions.

Television-length programming isn't the only format on WWB's horizon. As the former prez at Nick films, Hecht's vision encompasses expanding into theatrical. The first film on the slate is *Planet One*, a reverse-invasion tale set for release in 2008 that tells the story of aliens preparing for a human takeover. Joel Stillman, a writer from the *Shrek* franchise, is scripting the piece. *LS*

News in Brief

HIT picks up some property in Wobbly Land

The talk of last year's Cartoon Forum in Kolding is the first original property acquisition for London, England's HIT Entertainment's since 2002. The House of Bob has picked up worldwide rep rights for *Wobbly Land*, from Dublin, Ireland's Brown Bag Films. The preschool series, set in a felt world where the trees squeak when you hug them, is the first program created by Irish animator Cat Little. Production on the Flash—and—fabric animated five-minuters is set to begin in Q2 2007 with an initial order of 26 episodes.

HIT has been quiet on the acquisition front in the past four years following some internal shakeups, including the exits of its former president Rob Lawes and ex-COO Charlie Caminada, who have since launched a family entertainment investment vehicle, Ludorum.

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Emmy Awards



by lana castleman

Launched just four months ago, the new division already has 19 IPs in development

hen Cleveland, Ohiobased social expressions giant American Greetings established an IP hatchery and outbound licensing arm this past January, its motto must have been go big or go home. AG Properties launched with retro revivals Care Bears, Strawberry Shortcake and Holly Hobbie in hand, and a scant four months later has 19 IPs in its development pipeline.

According to Tamra Seldin AGP's senior VP of consumer products, the goal is to diversify the portfolio and capitalize on the parent company's established presence in on-line and mobile as content distribution channels for new IP.

AG Interactive operates Blue Mountain Greetings, AG Greetings, egreetings and the e-card components of Yahoo! and MSN that together drew 14.6 million unique visitors in February alone. AG Mobile, meanwhile, creates wallpapers, ringtones and SMS messaging for various brands including Def Jam and Sports Illustrated, and through its partnerships with more than 65 wireless carriers worldwide reaches 500 million paid subscribers monthly.

The first digital media property in the works is Twisted Whiskers. L.A. prodco The Hatchery, in which AG holds a majority stake, has nine CGI shorts in development based on the line of greeting cards that feature slightly off-kilter but cute animals. The shorts will introduce a cast of characters and are targeted at an all-family audience. Seldin's team is currently working on a grassroots on-line marketing campaign to launch the program this August.

Maryoku Yummy is a bit more traditional in target and platform. The company is pitching a 2-D, 11-minute episode TV treatment for the preschool girls property to broadcasters right now for a late-'07 delivery. Jeffrey Conrad, AGP's senior VP of creative, came up with the idea for the Asian-inspired show about a land of wish-granting Yummies approximately five years ago. The stories will focus on the adventures of Maryoku as she tries to make kids dreams come true. Like all AGP projects, Maryoku Yummy has been designed with merch potential in mind and Seldin says beyond a TV deal, the company is looking to land DVD, publishing, and toy partners.

Next up is Sushi Pack, aimed at a slightly older demo of five to eight. AGP optioned this one from an L.A.-based designer and also plans to launch it via TV before moving it into digital media. The program proposes to answer the question: "What happens when a pack of bratty kid celebrities consumes some suspicious seafood?" Well, to start, they're transformed into superheroes with both powers and dysfunctional personalities. Tom Ruegger,

"AG makes moves" continued on page 18



Big Tent and Gaffney strike up a scouting partnership

fter years of holding post-trade show chitchats to discuss their findings, New York-based Big Tent Entertainment CEO Rich Collins and Fred Gaffney, chairman of Gaffney International Licensing in Melbourne, Australia have decided to make it official. The two companies struck a marketing deal in April to formalize their relationship and hopefully generate merch and retail momentum for selected properties internationally.

Collins says for the most part, it's business as usual at both companies, and they'll continue to operate independently as their ownership structures remain unchanged. What's different is the content board that sits at the heart of the agreement. Execs from both companies will meet on a regular basis to identify potentially hot properties available for acquisition, and formulate

marketing and international retail development plans accordingly.

The collaboration has already yielded a pickup. Big Tent and Gaffney have acquired the North American and Australian rights to Domo, created by Japanese pubcaster NHK. The broadcaster just entered into a copro deal with Nickelodeon to produce new stop-motion shorts based on the popular monster (see "Nick lands terrestrial airtime and co-development deals in Japan," page 14) that began life as a spokescharacter. Outside of the broadcast arena, Collins says Domo has developed quite a following worldwide, and at the moment there are more than 400,000 fan-created websites dedicated to the somewhat dimwitted but well-meaning creature.

Expect Domo to be a focus for the pair at Licensing Show in June. Collins, for his



There are 400,000 websites dedicated to the pair's first official pickup—monster and spokescharacter Domo

part, is currently formulating a U.S. merch plan that will target tweens and teens, so lifestyle and digital media categories will likely lead the program.

Big Tent continues to build the presence of preschool properties Miffy and the Koala Brothers and teen web community Habbo Hotel in North America, while Gaffney gears up for the 15th anniversary of The Wiggles next year. **LC**

"AG makes moves" continued from page 17 the mind behind Pinky and the Brain, is writing the treatment and bible and AGP is aiming for a 2008 delivery. On the merch side, Seldin says she's planning to pitch on the show's hip look and feel, and has publishing, apparel and accessories in mind for the initial product launch.

While this space won't permit coverage of all 19 IPs in the pipeline, another original worth noting is Pretty
Freekin Scary, which aims to break into the edgy tween and teen goth territory currently occupied by the likes of Ruby Gloom and Emily Strange. "It's definitely less mainstream than some of the properties we're trying to put out there," Seldin says, adding AGP is looking to create webisodes as well as seed the property in *R.L. Stine Presents*, a theatrical-release in development at The Hatchery. She says the three monster-like characters named Pretty, Freekin and Scary lend themselves best to apparel and accessories applications and her team will be showing the property at Licensing Show in June.



If AGP wasn't busy enough, the mandate to add 10 more properties to its portfolio by the end of '06 should kick the division into overdrive. Seldin says Conrad has an IP development team charged with both hatching concepts internally and scouring all sources, including the web, mobile and merch, to meet this goal. AGP is also looking at straightforward acquisitions of existing IPs and projects, and Seldin says at least one of the 10 will fall into this category. While AGP wants to retain all rights, she concedes the division would entertain various financial and ownership scenarios

for creators holding the right property.

Betts Fitzgerald, AGP VP of outbound licensing, is heading up all licensing efforts for the new properties and she's looking for help. The company has an immediate opening for a director of licensing based in New York. Seldin says other hires will depend on how this first batch of new properties does at market. Meanwhile, Burbank, California's DIC Entertainment, Nickelodeon & Viacom Consumer Products in New York and fellow Big Apple-resident Joester Loria will continue to act as third-party agents for Strawberry, Care Bears and Holly Hobbie, respectively.



News in Brief

Warner Bros. heads into the Wild East of retail with first Shanghai store

Warner Bros. Consumer Products has teamed up with PMW Retail Group, a subsidiary of Chinese toy manufacturer Hutchison Harbour Ring, to open its first retail stores in China. According to Jeff Whalen, WBCP senior VP of international licensing, there are plans to follow up the March opening of the Warner Bros. flagship store in Shanghai with 200 more outlets across mainland China, Hong Kong and Macau over the next few years. WBCP, like several Western IP owners of late, has its sights set on wooing China's growing young-consumer market that right now stands at 280 million people ages zero to 14.

U.K.-hatched properties score global toy deals with major State-side players

April was a good month for U.K.-based IP houses Ragdoll and Entertainment Rights on the master toy front. Perhaps looking for a Teletubbies-sized success, Hasbro has signed on as worldwide mas-



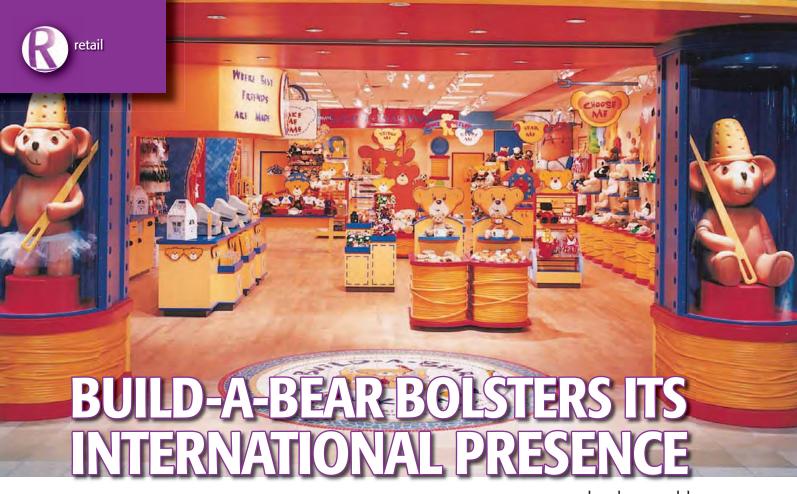
The flagship store in downtown Shanghai is the first of many retail outlets that Warner Bros. Consumer Products plans to open across Asia in the next few years

ter toy licensee for Ragdoll's CGI/live-action early preschool series *In the Night Garden*. BBC Worldwide, the program distribution and licensing rights holder outside of North America, helped shepherd the deal that will see preschool toys, games, jigsaw puzzles and creative play items based on the series hit U.K. retail shelves in fall 2007, with a U.S. rollout expected to follow in 2008. The Beeb has commissioned 100, half-hour episodes for an '07 delivery, while a North American broadcast deal has yet to be announced. At the same time, ER snagged Fisher-Price as its master toy partner in all territories excluding North America and Japan for the upcoming *Postman Pat* spin-off *Guess with Jess*. The CGI preschool show follows Pat's feline companion Jess as she tries to answer questions such as "Why does snow melt?" and is slated to hit BBC1, 2 and Cbeebies this fall.



Licenses recently granted

Property	Granted by	Granted to	Product category	Demo	Release date
Backyardigans Go, Diego, Go! Unfabulous Zoey 101	Nickelodeon & Viacom Consumer Products	Brown Shoe Company	footwear	preschool boys girls	fall 2006
Bratz	MGA Entertainment	Resilience	apparel	girls	summer 2006
Cars	Disney/Pixar	Brown Shoe Company	shoes and slippers	kids	fall 2006
Guess with Jess	Entertainment Rights	Fisher-Price	master toy license	kids	2008
Justice League Heroes	DC Comics	Warner Bros. Interactive Entertainment	video game	boys	fall 2006
My Little Pony	Hasbro	Northeast Import	furniture and accessories	girls	summer 2006
Playskool	Hasbro	CVS Vanguard	infant and toddler items	kids	fall 2006
Superman Returns	Warner Bros. Consumer Products	Hallmark Cards	greeting cards, gift wrap, partyware and ornaments	kids	spring 2006



by dan waldman

With new store openings, the custom plush retailer is taking over the world, one bear hug at a time

xtending its reach into the international market, St. Louis, Missouri-based retailer Build-A-Bear Workshop is cracking a tough nut this fall. Along with bolstering its presence in the U.K. market, the teddy bear company will expand into its 14th nation, opening franchise stores in the burgeoning India marketplace.

BAB has teamed up with the Murjani Group to set up its interactive stores in India, where kids can create their own stuffed ani-

mals. This isn't Murjani's first North American partner. Notably, the company brought Calvin Klein outlets to India and launched Gloria Vanderbilt and Tommy Hilfiger brands there in the '70s and '80s.

India's certainly a hot market right now. The country's economy has been growing at a steady rate since the '90s, but it's the growing 200-million plus, English-speaking middle class population that has U.S. retailers and manufacturers looking Eastward. Fisher-Price, for one, is planning to open more than 20 stores in India this year. And international retail giants such as Wal-Mart are eager to make their mark in the country as well, but the government's rules of foreign direct investment have been preventing them from making the move. Under these restrictions, international retailers have to team up with domestic companies to establish a presence in the region.

For Maxine Clark, Build-A-Bear founder and chief executive bear, the country's young population (more than 50% of its 1.33-billion residents is under 21 years old) was one of the most compelling reasons to enter the market. She says her company had held off on setting up shop in India until it found the right partner. She adds Murjani Group CEO Mohan Murjani's 35 years of retail experience makes him a good match for BAB.

The announcement of the move to India came just a few weeks after BAB signed an agreement to acquire U.K. plush retailer The Bear Factor in early April. Build-A-Bear paid US\$41.4 million in cash for the 40 Bear Factory stores in the U.K. and Ireland. Under the deal, BAB also obtained The Bear Factory's U.K. franchisee Amsbra. The stores' conversion into BAB Workshops (managed by Amsbra) should be complete by this holiday season.

In 2005, BAB's revenues shot up roughly 20% for the second year in a row, reaching nearly US\$360 million. Clark says the steady growth can be partially attributed to the international expansion program, with international franchising fees rising more than 20% in 2005. 35 new Build-A-Bear stores were opened across the world in 2005 and that number is expected exceed 50 in 2006.

Meanwhile, The Murjani Group is currently scouting potential BAB sites in India, and more than one store is scheduled to open in 2006. Clark says more retail outlets are planned in the future as appropriate locations are found. Aside from the India venture, BAB also plans to open two stores in Thailand this year, starting in July.

Kidrobot moves from toy shelf to TV

Ithough it is usually retailers that pick up merch derived from animated properties, New York-based specialty shop and toyco Kidrobot is about to go the other way. San Francisco-based animation studio Wild Brain announced a majority stake acquisition of the toy maker and retailer earlier this year. CEO Charlie Rivkin says his company's investment in Kidrobot will step up the brand's presence in the U.S., both increasing its retail reach and introducing it to new mediums.

He says the appeal of Kidrobot is creator Paul Budnitz's unique design sense. Budnitz explains his brand is artistic, but also a little geeky, and Rivkin agrees offbeat Kidrobot characters such as Munny are perfect for animated ventures. Like the toys, the animation will most likely appeal to the tween and older age groups.

With Wild Brain in the picture, there are big plans afoot for the Kidrobot brand. First, the pair has a number of ideas in development based on the toys that it's looking to



The new Kon Artis line of toys is a prime example of Kidrobot's innovative design sense

take to TV, DTV and possibly feature films. Building mobile and broadband applications is also in the offing. Even with the extra resources, both Budnitz and Rivkin contend Kidrobot won't stray from its origins. "The last thing we want to do is change or alter that brand," Rivkin says, adding that Kidrobot will continue running as a separate

business under Budnitz.

Meanwhile, Kidrobot is busy doing what it does best-creating funky merchandise to be sold in its three New York and California-based stores. A new clothing line will be rolling out this fall, along with

a kid-targeted plastic toy figurine line called Zoomies. Aside from the company stores, Kidrobot merch will still be carried at hipper chains such as Urban Outfitters.

Rivkin acknowledges that there is demand to make these products available at mass retail, but he's concerned that such a move could compromise the unique character of the brand. "Right now it's a truly specialty store collectible market that we're catering to. We go mass market, we might inadvertently risk the exclusive nature of that product." **DW**

<u>News in Brief</u>

Hasbro ups its direct-to-consumer sales efforts

Roughly a year after launching its on-line shopping site www.hasbrotoyshop.com, Hasbro is publishing a new consumer catalogue to showcase the toyco's vast range of products and promote shopping from home. Everything from infant dolls to the latest electronic i-Dog MP3-compatible speaker is featured in the colorful 68-page publication, which the toy giant unveiled late last March. To make shopping easier, Hasbro divided the catalogue into four main sections—preschool, boys, girls and electronics and games. After finding the right product, customers can purchase it at major toy retailers, or shop on-line and have the order sent directly to them. The catalogue will be distributed to consumers on the company mailing list twice a year.



Hasbro's consumer catalogue makes shopping from home a snap

Insider tips on the U.K. toy market

U.K. kids entertainment industry insider Nic Jones has created a monthly report that could help toycos gain an edge in the marketplace. Jones, the head of U.K. kids marketing agency Jammy Rascals, began publishing the monthly Rascals Report earlier this year. The report is essentially a compilation of price lists for kids products promoted at the U.K.'s four biggest toy retailers—Woolworth's, Argos, Toys 'R' Us and Tesco. Toycos can use the report to track the status of their products as well as the competition. The products are arranged categorically, both by retailer and by promotion, and on-line retailers such as amazon.co.uk are also included. The standard report costs about US\$225 per month, but that amount can go down if it is ordered for six months or a year. And those who are willing to shell out a few more for Jones' services can receive a fully customizable report with specific product and store tracking. He's now on the lookout for clients in the U.S. who are interested in the U.K. toy market.



by lianne stewart

Win or lose, each entrant in iParenting's Media Awards receives valuable market research

or Evanston, Illinois-based iParenting Media Awards, it's not about who you're wearing, but how your kids product holds up in the real world. Four times a year, the independent review body puts out a call for entries on its website (www.iparentingmediaawards.com), asking kids industry players to submit samples of their products for an extensive 40-day study. While entrants don't compete against each other to create winners and losers,

products with enough positive feedback receive both an award and written evaluations from three independent observers. Consider it market research with a prize.

The idea for the awards was prompted by the deluge of free product samples received annually by the Parent Today website, one of iParenting's 40 websites dedicated to family and children. Rather than reviewing the products in-house, iParenting's co-founder Alvin All applied his market research background to construct a system that objectively analyzes the effectiveness of each item. And once the team created a review setup that included running product by researchers, home users and industry experts, it signed up for ISO 9000 certification, and now uses these international product control standards to review the entries.

It works like this: The creator/manufacturer fills out an on-line application and if it's accepted for evaluation, four identical copies of the sample must be sent to the iParenting head office along with a US\$250 entry fee. iParenting's executive committee keeps one copy to review, another is given to a parent, the third to a group (including schools or licensed preschools), and the final copy gets

shipped to educated experts in the appropriate product category, which can include television, video games, and toys.

The reviewers are asked to put the product through its paces before completing the questionnaire, which respondents can take up to 40 days to complete. It typically contains about 70 questions, but participating companies don't get an opportunity to read all of the close-ended answers. iParenting, however, will provide feedback from the answers to three open-ended questions: What's the most positive characteristic, what's the most challenging aspect of the product, and how would you change it?

Companies can push the market research aspect of the questionnaire process a bit further and submit their own open-ended question for inclusion in the survey. For example, those submitting a DVD for review could ask the respondents to describe their impressions of a certain character or what they thought about the opening sequence.

Even though companies such as Cookie Jar and Discovery Kids have captured awards, All suggests it's a good way for a smaller company to get some research results without having to commit to expensive quantitative studies. He points to the non-animated DTV series *Kid Fitness* (pictured above), which was submitted without any deals in place. The East Islip, New York-based production house used its iParenting Media award from 2005 as a springboard to capture airtime on PBS affiliates in the States soon afterward.

Of course not every entry wins. All says each category has its own scorecard, and products that pass the threshold receive the award. There aren't a set number of winners each year, as the field varies in size depending on the number of products deemed outstanding. Winners receive a certificate and a complimentary supply of award stickers to use on demo units being presented to retailers. Products that don't win receive the market research information and the opportunity to try again in the next round.



interactive media matrix

by dan waldman

Arrr! Disney Pirates lands on-line



Disney Online is getting set to unveil an early version of *Pirates of the Caribbean Online* at E3. The Massive Multiplayer On-line Role-Playing Game, based on the planned movie trilogy, is one of the only of its kind inspired by an existing family-targeted property.

Although Pirates of the Caribbean Online joins two other video games supporting Pirates of the Carribean: Dead Man's Chest (set for theatrical release in July), this one has a twist. Kids will be able to design their own pirate characters and go on

adventures with fellow players, taking the interactivity quotient to a new level.

Originally slated to launch this summer, the game's debut has been pushed back to 2007. Petrina Walker, marketing director for Disney Online, says that the game was delayed to coincide with the release of the third *Pirates* film next year. Disney will be offering the game as a free download from www.disney. go.com. When the trial period expires, users will have to pay a monthly sub fee to keep playing.

Hi-tech trading cards

Australia's Forest Interactive, a division of prodco Yoram Gross and Germany's EM.TV, is set to turn the world of trading card games on its head with MobiStax, a new technology that will let kids collect virtual cards via their mobile phones.

The Java-based tech works by downloading an applet to a mobile phone, purchasing virtual currency with a credit card or through the wireless carrier and then downloading virtual cards from a database. These newfangled cards are sold in packs just like traditional trading cards, and buyers will not know which ones they've acquired until they "open" the pack. The digi cards will come in different bits-and-bytes formats including straight text, pictures, audio and animated video. Cards can be swapped between phones and friends can also play games together to win more cards and purchasing points.

Geoff Watson, managing director of Yoram Gross, says the technology sparked a lot of interest at this past MIPTV and he's looking for licenses, particularly popular kids and sports IPs. "We expect to go live with our first property by the third quarter of this year," he says, adding that MobiStax will initially launch in Australia with North America, Europe and Asia expected to follow in 2007.

PhoneTag maps out new gaming opp

A new venture from California-based broadband wireless service Amp'd Mobile and entertainment property producer LivePlanet is aiming to add another dimension to mobile gaming. PhoneTag will be played in real time, using Location Based Services technology. It's kind of like a digital game of hide and seek, where linked players try to find and avoid each other using info transmitted to their handsets. Participants view the location of their targets on a map displayed on the phone's screen and communicate via text messaging while in the throes of the game.

A game of PhoneTag can be organized through the Amp'd website (www.ampd.com), where kids can set up a private match with their buddies or join a game organized by the company. Once in the game, players hook up to the website via their internet-enabled handsets to track the session's progress.

PhoneTag will be available to Amp'd Mobile subscribers later this year for a yet-to-be determined monthly fee and LBS advertising and sponsorship programs are in the works. LivePlanet's CEO Larry Tanz says the tech can be used to encourage players to interact directly with advertisers. If Pizza Hut signed on, for example, Tanz says Pizza Hut logos indicating the outlet locations would be inserted in the mobile city maps. Upon entering a highlighted location, players could unlock special features embedded in the game.



Co-viewing touted as a major selling point at '06 kids Upfronts

seems as much as things change, the more they stay the same. Even though the kids Saturday morning broadcast landscape is undergoing a thorough overhaul, and programmers and marketing types are continuing to refine their strategies to tackle the emerging multi-platform universe, ad-buy-

ing trends remain consistent with last year's.

by lianne stewart

Building on the inroads made in 2005 with non-traditional kids advertisers (such as Nickelodeon's multi-platform deal with auto giant Dodge), kids cablenets and broadcasters are stepping up their focus on landing more automotive, travel and packaged goods accounts. But rather than pointing to kids increasing influence on major household purchases as the most compelling selling point this year, sales execs say families are spending more quality time with each other in front of the tube.

Co-viewing was, in fact, the buzzword making the rounds at the U.S. kids Upfront presentations this past spring. And its incidence dovetails nicely with the needs of travel and entertainment companies that

are looking to promote activities such as family vacations and movie going that engender togetherness time.

In fact, a proposed increased take from the Hollywood studios may lead to a market upswing in the coming season across several sectors. Family-targeted movie releases are on the rise, and although it's been reported the box office has been dropping over the past few years, that only spells an increase in marketing budgets. Dan Barnathan, 4Kids Entertainment executive VP of marketing and promotion, says a healthy movie market has a positive trickle down effect on other categories, with movie licensees (gamecos,

QSRs and toycos in particular) bumping up their adspend to boost product sales.

Barnathan thinks the potential revenue expected to come in from the movie biz's marketing budget, and not the changing terrestrial broadcast landscape, will have the biggest impact in the coming months.



The number one kids network for kids two to 11 is following the lead of its multi-tasking audience to cultivate original content and construct ad packages. It's no secret that kids are tapping away on computer keyboards and mobile phones while seated in front of the TV, and Nick's new multi-screen strategy is aiming to appeal to this burgeoning video democracy. "Kids are becoming platform agnostic," president Cyma Zarghami says. "They want great content on whatever platform happens to be most accessible to them."

Nick intends to create a seamless multimedia environment for the net's content and viewership, where movement between TV, broadband and eventually mobile is fluid. The cablenet is even using alternative media arenas as development hothouses for series. For example, its 2007 comedy/adventure CGI toon *Tak and the Power of Juju* is based on an established THQ/Avalanche Software video game, and slacker-cum-aspirational show





Kids may initally tune into *Class of 3000* to see Andre Benjamin from hip-hop group OutKast, but Cartoon Network is confident viewers will get hooked on the hilarious storylines

Mr. Meaty started out as a series of animated shorts on the TurboNick broadband platform.

Convergence is also happening on the sales side of the net. Jim Perry, senior VP of Nick ad sales, restructured his sales and marketing teams earlier this year to cut across TV, on-line and magazine divisions. He says advertiser interest in emerging platforms is growing at an amazing clip. TV remains at the core of Nick's market platform, but Perry says a need to get messages onto VOD and broadband is stronger than it was a year ago.

To ramp up on-line traffic and increase ad views, Nick introduced a New Game of the Week feature on www.nick. com that sports a weekly refresh of original games based on the net's programming. It started in Q1 2006 and logged 18 million game plays last March alone. Perry is still hammering out the details on the advertising opportunities within the gaming environment, but suggests the messages will likely not appear in the games but rather as banners and short bookend ads.

Beyond multiplatform goals, Perry is boosting Nick's parenting initiative. Whereas last year's motivation was to reach advertisers based on kids' sway in parental decisions on big-ticket purchases, Perry says the draw right now is moms watching TV alongside their tots. Car company Kia signed up as one of the sponsors for last month's Kids Choice Awards, and travel continues to rank high on Perry's radar with Best Western and Holiday Inn already teaming up with the cablenet in March. Another growing category is packaged goods manufacturers, with the likes of SC Johnson currently looking to tap further into the mom market.

Disney's sticks with its broadcast block for multiplex premieres

The cheese stands alone as the Mouse House is the only cablenet now left with a Saturday block on terrestrial television. Its cable competitors' disappearing act hasn't changed Disney's broadcast strategy that strives to show-case popular Disney Channel programming in the free-to-air market. Instead, it's created an environment for the brand to reach 110-million U.S. homes. "For advertisers, it gives them the opportunity to buy spots on shows they typically can't buy for," senior VP of programming, Scott Garner, says.

Two new series from Disney's commercial-free cablenet will make the leap to ABC's Saturday morning block this autumn. Live-action shows Hanna Montana, starring Billy Ray Cyrus' daughter, and wishfulfillment series The Replace-

ments will bow alongside established Disney properties *That's So Raven, Power Rangers, The Suite Life of Zack and Cody* and *The Emperor's New School.*

Reaching kids who have broadband access is also a priority for Disney. Its website now features streamable half-hour episodes to play into the brand's strategy to reach as many viewers as possible in both linear and non-linear outlets. While Disney Channel is

Weekend Ratings kids ages two to 11 (7 a.m. to 1 p.m.)*

Channel	Q4 2003	Q4 2004	Q4 2005	Difference 04/05
Nickelodeon	4.4	4.0.	3.5	-0.5(-13%)
Disney Channel	2.0	1.9	2.3	+0.4(+21%)
Cartoon Network	2.0	2.3	2.1	-0.2(-9%)
Kids WB!	3.1	2.1	1.8	-0.3(-14%)
ABC	1.6	1.4	1.4	same
CBS (Nick Jr.)	1.4	1.3	1.4	+0.1(+8%)
Fox (4.kids.tv)	1.3	1.0	1.2	+0.2 (+20%)
NBC (Discovery Kids)	0.7	0.6	0.6	same
ABC Family	0.5	0.5	0.6	+0.1(+20%)
Noggin	0.2	0.3	0.3	same
Toon Disney	0.3	0.4	0.3	-0.1(-25%)

commercial-free, advertisers can place 15- or 30-second spots on the broadband channel. Static ads will also appear as the program streams, and Tricia Wilber, senior VP of ad sales and promotions is hard at work hammering out more on-line opps in games and microsites for her clients.

Wilber says entertainment companies, particularly theatrical players, are increasing their spend. To answer the call, she's created two-minute commercial pods on ToonDisney and ABC Kids to show movie previews. *The Big Movie Show* (Toon Disney) and *The*

kidsUpfronts

Half-Time Show (ABC), debuted with The Weinstein Company's Hoodwinked movie in Q4 2005. Wilber says she's casting her net wide to snag DVD, theatrical and video game releases for the pods moving forward.

Disney's co-viewing story is also making waves with more untraditional kids advertisers. Wilber says Toon Disney delivers the greatest kids two to 11 with adults 18 to 49 co-viewing shares across the kids TV landscape with more than 29% for both day and primetime. She is seeing an increase in automobile interest, but major retailers and packaged goods are also slotting in time with the Mouse nets.

Programming shifts, but ad categories hold steady at Cartoon Network

According to MAGNA's Q4 analysis of Nielsen Media Research data,

Cartoon Network's ratings dipped to 23.4 from 26.9 last year, and the 24/7 toon net slipped into third place behind Disney, which garnered a 26.5 rating. So, it's not surprising the channel is looking to shake things up a bit for the upcoming season, while striving to stay true to its original remit of creating character-defined brands.

There are a number of newcomers stepping up to the plate this fall. Most notably, *Class of 3000*, debuting in November. The 2-D series,

developed with Andre Benjamin of hip-hop group OutKast fame, is laden with pop culture references and revolves around a celebrity who leaves the comforts of the glamorous life to teach at a performing arts school.

There's also the possibility the cablenet will add live-action series to its mix of 2-D and CGI offerings in the coming seasons. Although exec VP and GM of Cartoon Network Worldwide Jim Samples says the genre won't take up more than 10% of its schedule, it's a sign CN is looking for new ways to reach more eyeballs.

The net's revamping its approach to preschool as well. Its two-hour Tickle U block launched last year, featuring gut-busting



Weekday Ratings kids ages two to 11 (7 a.m. to 9 a.m. and 3 p.m. to 5 p.m.) *

Channel	Q4 2003	Q4 2004	Q4 2005	Difference 04/05
Nickelodeon	2.5	2.9	2.9	same
Disney	1.8	1.5	1.6	+0.1(7%)
Cartoon Network	1.6	1.5	1.5	same
WB	1.5	0.9	0.9	same
ABC Family	0.3	0.3	0.4	+0.1(3%)
Noggin	0.2	0.3	0.3	same
Toon Disney	0.3	0.2	0.2	same
Nicktoons		0.1	0.1	same

comedy for the youngest set, but has since been shelved. Samples says the block was not the best way to showcase new preschool shows.

Not that CN has stopped acquiring preschool. Classics *Scooby-Doo* and *Tom and Jerry* will bookend new pickups such as *Ellen's Acres* from New York's Animation Collective in an expanded three-anda-half hour block, airing between 9 a.m. and 12:30 p.m.

While scheduling has undergone a shake up, executive VP of ad sales Kim McQuilken says nothing much has changed on the sales front. The key categories remain constant with packaged goods, restaurants, toys and home entertainment sitting at the top of the heap. "The kids business is a pretty finite market, and I'm certain it hasn't grown by more than 5% at any given time in the last five years," he says.

Discovery Kids departs the NBC block and refocuses on its cablenet

Discovery Kids is amicably stepping away from its Saturday morning terrestrial block on NBC this fall to concentrate full-time on its 24-hour network. And although the broadcast environment served it well, the net must now rethink its premiering strategy. "We always launched on NBC, but no one in their right mind premieres a new kids show on Saturday morning anymore because it's not core

kid viewing time," senior VP and GM Marjorie Kaplan says.

The doors are now open to launch new series *Grossology* (Nelvana), *Growing Up Creepy* (Mike Young/Taffy) and *Dinosapien* (Discovery Kids/BBC Worldwide) at any time during the week, and Kaplan will be experimenting with the schedule in the coming months to see what sticks. She'll also employ a multi-tiered marketing strategy inspired by the net's popular in-house live actioner, *Endurance*, to capture the most eyeballs. Starting in July, viewers will get a sneak peek at the upcoming slate with *Creepy* clips leading off. The series will then debut with a double, back-to-back run—a stunt Discovery Kids used for *Endurance's* finale in March.

Although there are no hard numbers to prove the stunt bumped up viewership (Nielsen starts rating Discovery Kids in Q4 2006), on-line traffic more than quadrupled after it aired. Given that encouraging stat, a website refresh planned for the summer that includes an infusion of new interactive and seriesinspired quizzes and games should generate some organic buzz for the new programs.

In the continuing effort to be wherever kids are, initiating cross-platform promotional partnerships will be a major driver for VP of ad sales, Ken Ripley. Rather than talking solely about straightforward media buys, his sales pitch is all about the multi-level reach. "It's about the Discovery brand," he says, adding there's room for exposure within net's retail stores, its presence in schools and, of course, on VOD. The non-linear channel is currently sold around monthly sponsorships, whereby the advertiser has opening spots and banners exclusively. Although dynamic ad insertion can now be achieved on most VOD platforms, Ripley says the 30-day sponsorship model is currently more efficient for the advertiser and for Discovery Kids.

All preschool tells a co-viewing story on PBS Sprout

Newly established PBS Sprout is gearing up for its first Upfront presentation. The preschool destination launched its VOD channel over a year ago while the linear network bowed this past September. Although there's no hard ratings data available, Sandy Wax, president and GM at Sprout, assures the channel is gaining traction. Last February there were almost eight-million orders for its on-demand service, and the diginet receives more than 2,000 cards a month from viewers asking to be featured on its daily birthday shout-outs.

Rather than focus the Upfront on new programming, Wax is sketching out a plan to make more advertisers and media buyers aware of the new channel's existence. Stunt programming and media events such as a photo op with Big Bird in Brooklyn's Botanical Garden last March should help get the word out and reach beyond Sprout's already-strong 18-million home output.

Of course, advertising around preschool programming is still a prickly subject, so the business model at Sprout focuses on airing spots directed only at the gatekeepers. "We don't take flashy, kid-directed toy advertising," Wax says. Travel and automotive categories are heating up, but she's also seeing an increase on the entertainment side.

4Kids steps up its broadband strategy

Dan Barnathan says his clients are looking for integrated, cross-media packages more than ever before. Although TV is still the best method to reach kids, his sales team is approaching kid-targeted advertisers with comprehensive packages that include video streaming on-line.

While emphasizing co-viewing isn't top of mind, Barnathan admits a lot of advertisers have been calling up recently to discuss its possibilities. He's fielding an increased interest from the technology sector, including cell phone companies manufacturing product for a younger demo.



kidsUpfronts



DIC's Saturday morning block on CBS will aim to promote healthy living with catchy and goofy programs, such as Kooky Kitchen

Barnathan will be selling around three new additions to the block in the upcoming season. First off, *Viva Pinata*, the 4Kids coventure with Microsoft, will bow in the fall. There's also *Chaotic*, a boy-skewing show hatched from a Denmark-based trading card/internet game that follows in the footsteps of *Pokémon* and *Yu-Gi-Oh!* Anime classic *Pretty Cure* will join the girl-skewing properties in the Saturday-morning block.

Kids WB! looks to evergreen in an unsettled broadcast market

When WB Network and UPN announced plans to merge into a new channel named CW, questions were raised about how it would affect the Kids WB! block. Betsy McGowen, senior VP and GM, says that in light of all the changes facing the terrestrial landscape, CW decided to keep Kids WB! name, and build on what has worked for the block in the past.

Although attracting more girl viewers with comedy-laced programming has been a focus in the past few years, the five-hour Saturday morning block is reverting to its original remit of delivering action-comedies to boys six to 11. And McGowen is storming out of the gate with programs based on evergreen properties such as *Shaggy and Scooby-Doo Get a Clue!* and *Legion of Superheroes*, which she thinks will ramp up the ratings as soon as Kids WB! starts to air on CW affiliates in September. But it's not just tried and true programming for the schedule, as newcomer *Monster Allergy* (Rainbow) will be paired with a new *Tom and Jerry Tales* series.

After merging its ad sales team with sisternet Cartoon Network two years ago, CW is taking back the commercial time in Q3 this year. Leading the charge is Rob Tuck, who went on a two-week tour

across the States in April to suss out advertiser interest. Although it's early days, he believes the focused, boytargeted sked is a key selling point. "Other networks try to be everything to everyone," he says. Outside of TV, ad sales around the revamped website will concentrate mainly on gaming. "Kids stay on our games for 11-minutes, which is good retention," he says.

DIC's CBS block looks to reach girl viewers

Saturday Morning Secret Slumber Party, DIC's new broadcast block on CBS, will be looking to create an environment made for girls ages six through 12. The three-hour block takes over from Nickelodeon's free-to-air on September 16 with toons such as *Horseland, Trollz* and new series *Kooky Kitchen* from DIC's catalogue. But it's not only animated series, as senior VP of creative affairs Kaaren Lee Brown is mixing up the sked with a live-action music program *Dance Dance Dance* and a craft show from Brookwell-McNamara, *Piece of Cake*.

Karl Kuechenmeister, senior VP of advertising sales and marketing, says the team knew companies such as Mattel, MGA and Hasbro would tap into this girl-skewed block, but he's surprised by the keen interest from video game companies looking to get more girlgamers into the fold. And DIC will also play the role of advertiser, taking out various spots to get the word out about the block. **\(\)**

Weekly Kids Rating Point Percent Distribution by Network ages two to 11 *

Channel	Q4 2003	Q4 2004	Q4 2005	Difference 04/05
Nickelodeon	35.5	36.5	35.6	-0.9(-2%)
Disney	25.5	23.0	26.5	+3.5(15%)
Cartoon Network	26.6	26.9	23.4	-3.5(-13%)
Noggin	1.8	3.3	3.6	+0.3(+9%)
Toon Disney	4.0	4.0	3.5	-0.5(-13%)
Nicktoons		1.0	2.1	+1.1 (110%)
WB	3.0	1.9	1.9	same
ABC Family	1.3	1.3	1.2	-0.1(-8%)
Fox	0.5	0.5	0.6	+0.1(20%)
ABC	0.7	0.5	0.5	same
CBS	0.5	0.4	0.5	+0.1(+25%)
NBC	0.2	0.2	0.2	same

*Source: Nielsen ratings for these charts are from MAGNA Global USA's 4th Quarter 2005 Review, published January 30, 2006. Nielsen ratings are a percentage of a given "universe" (defined as the total number of people in a particular demographic) watching a channel of show, averaged over a particular time period. To convert ratings into the actual number of kids watching, divide by 100 and multiply by the total universe size. The estimated universe for kids ages two to 11 in the U.S. is 39.64 million.

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Family-friendly games fuel digital distribution growth

by dan waldman

here's a lot to be said for digital content distribution. Unlike the physical product found at bricks-and-mortar retail, there's no packaging, shipping or storage to contend with, cutting down on overhead and bolstering sales margins. And looking at the success of on-line digital sell through services in the music biz such as Apple's iTunes (where you plunk down US\$1 and download a song for keeps), it was only a matter of time before game publishers and manufacturers began to pursue digital direct-to-consumer distribution seriously.

Talk of how to make the most of this growing distribution opp will be ringing through the conference rooms and hallways at E3 this month. Many industry types are keying into the fact that older, lessdata heavy games are better suited to digital downloading and on-line game play, attracting demos beyond the hardcore gamer. The good news for those with kid-oriented IPs is console manufacturers and specialized PC-game subscription services now have children and families squarely in their direct-to-consumer distribution sights.

The on-line games market might

The on-line games market, particularly for PC software, has been on a tear in the past three years. According to Alexis Madrigal,

research analyst for San Diego, California's DFC Intelligence, a worldwide industry tracker for the game industry, the market is growing at an exponential rate. He says internet-related game revenues in North America rose to US\$1 billion in 2005, with 25% coming from digital game distribution. Madrigal expects that number to climb to US\$1.4 billion by the end of 2006. This is a huge jump compared to the US\$160 million internet-related game revenues generated in 2001. While digital distribution grows, the retail market for PC games in the U.S. is shrinking steadily. According to Port Washington, New York's The NPD Group, PC game retail sales brought in US\$1.5 billion in 2001 that number dropped by 36 % in 2005 to US\$953 million.

The gaming audience's changing composition is even more encouraging when looking at digital distribution's potential growth. According to several industry analysts, gaming is becoming a more family-friendly pastime and kids are making up a bigger piece of the gamer pie. NPD Group says kids under 12 shelled out 43% of the cash spent on video games in the U.S. in 2005, which may come as a shock to those who believe the hardcore adult-male gamer accounts for the bulk of sales. "I always laugh when people talk about the core gamer being 18 to 34," NPD entertainment industry analyst Anita Frazier says. "They're not



Getting in on the act

While Microsoft Xbox was the first of the big three console makers to jump on the digital distribution bandwagon, it won't be alone for long. As the players in the next-gen console war get ready for battle, let's see what Nintendo and Sony have up their sleeves:

Nintendo Wii

Wii's virtual console component is one of the device's prime selling points. The company's doing its best to keep details under wraps until E3, but it has confirmed Wii players will be able to download old Nintendo titles directly to their new consoles. And with 20 years' history and no less than five versions of its console system, Nintendo has an expansive library of games to draw upon. The sytem's one-handed controller will even mimic the original Nin-

tendo controller when turned sideways.

As such, kids can enjoy *Super Mario's* eight-bit exploits like the last generation did.

To make its digital games menu even more attractive, Nintendo has teamed up with old rival Sega to make vintage Sega Genesis "best of" titles available through the virtual console.



PlayStation

As the gaming world impatiently awaits the release of Sony's PS3 system, the electronics company has plans for its current hardware. Sony execs have been dropping vague hints over the past few months, but the PS3's on-line features have been kept quiet. What we do know, however, is that the original PlayStation (now aptly titled the PS one) is no longer being manufactured, and Sony is ensuring that its existing library of games will live

on in cyberspace.

The majority of the PS one game library, consisting of between 800 and 1,000 titles, will be available to download to the PSP. Sony has not yet announced exactly when and how this will work, other than the games will be download to a PSP memory stick. Like Nintendo, Sony

is dipping its toe into digital distribution by starting with its own library. The PS3's 60 gb hard drive, capable of storing large pieces of data, makes digital distribution a likely option for next-gen system as well. **DW**

the core in terms of dominating market share, they are usually the core passionate gamers who evangelize big titles, but kids are huge for the industry."

Frazier's not alone. A recent study conducted by Minnesota-based national U.S. securities firm Piper Jaffray found American teens are increasingly losing interest in video games. The survey revealed that almost 80% of American teens—who play games regularly—plan to spend less time with their video games in 2006, and nearly 70% say they're losing interest in gaming as a whole. But as teens move away from their consoles and PCs, families are picking up the slack. A report published by the Entertainment Software Association last January showed 35% of American parents are gamers and among this group, 80% said they play video games with their children. Furthermore, approximately 70% admit co-gaming has brought their families closer together.

Reaching beyond the core

With this new family-gamer demographic ripe for the picking, gamecos are making moves. Microsoft is one of the more aggressive players looking to tap into this trend of parent/child co-gaming with Xbox Live Arcade, the company's latest on-line offering.

The current top performer on the service is *Geometry Wars: Retro Evolved*, a wholly original game designed specifically for the Xbox 360. But according to group manager Greg Canessa, retro arcade classics such as *Gauntlet* and *Smash TV* rank amongst the most popular game offerings. He concedes part of the reason for hosting this content is to make the system more family-friendly and go beyond Xbox's traditional teen and young adult target.

Its first iteration, Xbox Live, went on-line in 2002. Players looking to connect with fellow gamers around the globe for a face-off flocked to the site. So far it's logged 1.5 billion hours of playtime, while Xbox Live Arcade has seen more than 6 million downloads since launching in November 2004.

While consumers still have to buy full-on versions of Xbox/Xbox 360 games from retailers, they can log on to Live Arcade for smaller, less data-rich titles. Xbox currently hosts a library of games available for download and more than 95% of its titles are licensed from third parties. Users can beam games directly to their consoles and every game has a trial version to test drive before plunking down cash.

Of course, purchasing content on-line is problematic for kids. Without access to credit cards, they can't sign up for on-line game subscription services or buy titles outright via a digital sell though model. But Xbox Arcade Live was created with these barriers in mind. Instead of demanding a credit card number, Microsoft





Comcast grows its kids biz

SpongeBob SquarePants Collapsel Is one of the Itensed games included in Commest Games On Demand kids package; its title ranks have shot up by 25% in the last two years to meet demand

has opted to fuel its content distribution economy with a points system.

Kids can create a free basic account on the site and then accumulate points to spend on console-ready downloadable games. While consumers can purchase points directly

from Microsoft with a credit card, kids can also buy preloaded cards at Xbox retailers including Wal-Mart, EBgames, Target and Best Buy. Then it's simply a matter of entering the card's 25-digit code into the website account to redeem the points. A 1,200-point card costs US\$20, which is enough to buy approximately three games.

On the PC-game subscription side, TBS' GameTap (www.gametap.com) has also found a way for kids to enjoy the subscription service without requiring the use of their parents' credit cards. As part of Atlanta, Georgia media giant TBS, GameTap leverages its parentco's promotional partnerships. For example, TBS set up a deal where consumers of any age can log on to www.mycoke.com to collect Coke points and then trade them for prizes, including a GameTap membership. Gift certificates delivered via e-mail are another option. Ricardo Sanchez, VP of content for GameTap, says the company is also looking into setting up a pre-paid card system to sell at bricks-and-mortar retailers.

GameTap subscribers pay US\$9.95 per month for unlimited on-line access to its 400-plus title library. Between five and 10 new games are being added each week, and like Xbox, it has opted for a family-friendly approach to gaming.

Newer titles such as *Prince of Persia: The Sands of Time* log the most playtime, but the games based on older arcade titles attract the largest overall number of players. The majority of GameTap's library consists of simple and largely non-violent games, none of

which have a rating over T. Rodriguez says this is no accident. Even though the majority of subscribers are 24- to 39-year-old males, GameTap was definitely designed with kids and families in mind. Aside from licensing hundreds of games that are easy to play, GameTap carries more than 20 titles designed specifically for kids such as *Reader Rabbit* and the Lego-based *Loco* and *Rock Raiders*.

Another prominent subscription service, Comcast Games on Demand (www.comcast.net/games/gamesondemand), is also targeting the younger demo by offering more than 75 titles in its kids package, including games based on properties like Clifford, My Little Pony and SpongeBob SquarePants. Because these titles appeal to the under-10 set, Comcast has chosen to advertise directly to parents and forego alternate payment options. "Many of the titles

here are for children under 10, and we absolutely don't expect them to have their own credit cards," Comcast's senior director of entertainment and gaming Jen MacLean says. "So we've really made an effort to reach out to parents and educate them about what a value this is."

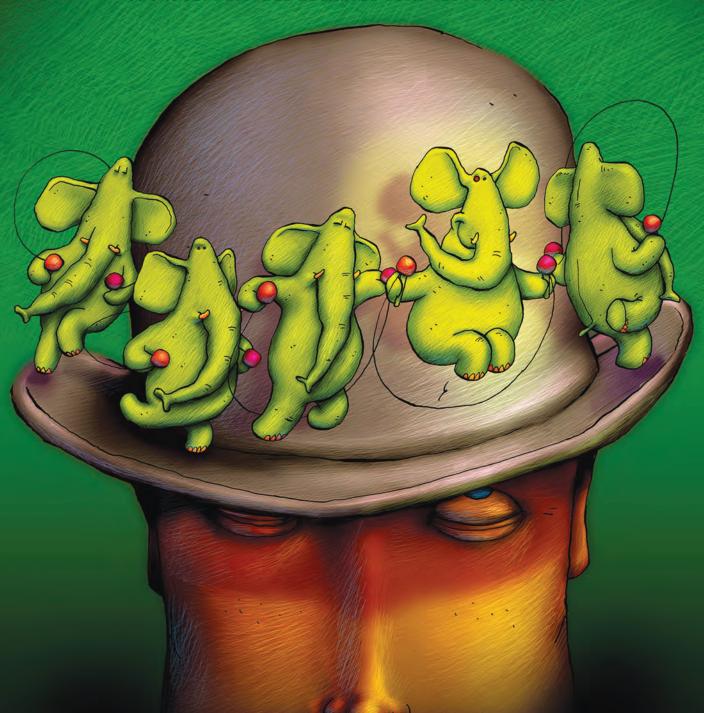
Comcast advertises its kids games package through

www.comcast.net and consumer campaigns including newspaper advertising and direct mail. The company launched this service in June 2004 with 60 titles in its kids lineup. The number of games has since grown 25% and although she couldn't reveal percentages, MacLean says subscriber figures have grown steadily each month. The kids package costs US\$7.95 per month for unlimited access, and MacLean says she's always on the lookout for new titles, licenses and partners.

Mass retailers remain big players

While the market is warming to digital sell through for PC games as smaller console titles and subscription services continue to build steam, it's going to take some time for full-scale console games to migrate to this space. Typical household broadband pipelines, despite representing a quantum leap in digital delivery when compared to old-school dial up systems, remain unequal to the task of transporting the huge data files that make up a full-on console game. Also, bricks-and-mortar retail continues to move the bulk of console software and competing directly with giants such as Wal-Mart and Best Buy seems unwise. Xbox's Canessa, for one, is keeping a level head. "Digital distribution functions well as a complement to retail," he says. "But it's by no means a replacement for it, yet."

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DIC'S ANDY HEYWARD

by wendy cuthbert

's a well-known fact around DIC Entertainment's offices that deciphering an e-mail from chair and CEO Andy Heyward is a test of will and patience. Chock full of typos and dotted with random capital letters, it's obvious Heyward types with only two fingers. At least that's what Robby London thinks, but then again the executive VP of creative affairs for the Burbank, California-based studio has been friends with Heyward since they were teenagers and has no problem lobbing a gentle jab at the head honcho now and then.

Heyward also tends to be busy doing other things while tapping away on his keyboard, accounting for the rather frantic appearance of his e-mails. "He was a multitasker before anyone had even coined the phrase," London says. And it's not unusual for Heyward's e-mails to arrive in the middle of the night in groups of a dozen or more.

This ability to continually juggle tasks and concepts is clearly at the root of Hey-

ward's success. Even the company he's been busy building for the past two decades or so has taken on his multi-tasking character. Not only does DIC have a production arm that boasts shows such

as *Trollz*, *Inspector Gadget*, *Strawberry Shortcake*, *Sabrina* and *Madeline*, it's also got a full-fledged licensing division that shepherds merch programs for third parties including American Greetings (Strawberry) and McDonald's. DIC's also became part of the terrestrial broadcast scene this year, after inking a deal with network titan CBS for its new DIC branded Saturday Morning Secret Slumber Party block.

While news of his business achievements makes the industry trades regularly, the 57-year-old remains a bit of an enigma to anyone not in Heyward's inner circle. One insider says that he has the attention span of a tsetse fly, and it's clear from his manner—polite but distracted—that he has little time for indulgent public



Welcome DIC CEO Andy Heyward as the fourth inductee to the KidScreen Hall of Fame!

self-reflection. Quite simply, work is his primary focus. "He's quite happy to talk about anything to do with business but doesn't like to talk about himself all that much," London explains.

That said, he's an interesting character. Take Heyward's penchant for eyeglasses, for example. He owns more than 300 pairs and keeps them stored in a special cabinet in his home. In fact, he insists on matching his specs with his tie and socks each day. London says this signature look started up sometime in the mid-'80s and his friend has always had a keen sense of style that dates back to their teenage years. "Andy always has his finger on what's hip, what's happening," he says.





And that sensibility extends beyond fashion to technology. Heyward's the prototypical early adopter. London recalls the company had intra-office e-mail in the late-'80s, well before anyone had an AOL or Hotmail account. "Nobody, I mean nobody, knew what e-mail was at the time," London says.

But he was always pitching his ideas to Joe Barbera. "Little by little, I was getting in the door," Heyward says. Then he got his big break. HB had sold more shows than it had the capacity to produce. "[Barbera] grabbed me and said, 'Kid, you're working with me this season,' and that's how it started."

Heyward's aptitude for languages (he speaks French, Spanish, German and Japanese) proved handy as he took the plunge and moved to Paris. It was an exciting time, but the relentless pace was punishing. Each month, he would travel from Paris to New York, L.A., Tokyo and Moscow before returning to Paris. "It was insane," he says.







In fact, the devices used to send e-mail were so novel—picture weighty laptops and clunky acoustic telephone couplers—that traveling DIC execs met with lots of stares and puzzled looks while en route. "We would be at the airport and people would walk by and think we were spies," London says.

But Heyward's enthusiasm for tech paid off. "We'd go to meetings on the East Coast and an hour after we left the meeting, they'd be getting a fax from our office," says London. "People couldn't believe how fast we were."

As to how he ended up in the animation biz and not in the espionage racket (given his penchant for gadgetry), Heyward joined Hanna-Barbera after graduating from UCLA with a philosophy degree in the early 1970s. His father, the late Louis M. (Deke) Heyward, worked in HB's live-action division and helped him make his entrée into the biz. Heyward junior was keen to put pen to paper and write, but spent six-months working in the warehouse, organizing the storage of cels and creating a system to track the prodco's extensive development records.

OIL THE MAREAL OF MEANLY GOOD PROPERTY
THAT RESONATES IN THE SUBCONSCIOUS
OF THE CULTURE, THERE'S ALWAYS GOING
TO BE AN INTEREST IN IT."

The first series he worked on was *Scooby's All Star Laff-A-Lympics*, a cartoon spoof of the popular live-action primetime program, *Battle of the Network Stars*. During this period, Heyward and his team also came up with Scrappy Doo, the plucky nephew of Scooby.

After a short stint working for Hanna Barbera competitor Filmation, Heyward was approached by Radio-Television Luxembourg, the group that owned DIC (Diffusion Information Communication). Based in Paris, DIC had no U.S. presence at the time and exec Jean Chalopin was looking to tap Heyward's expertise and develop cartoons suitable for the U.S. market.

Realizing selling into the U.S. market from Europe wasn't going to fly, he returned to the States in 1982. Hanna Barbera and Filmation dominated the market at the time, but Heyward was certain it could handle more programming and competition. Working out of his mom's apartment in L.A., he and Chalopin managed to sell *Inspector Gadget* to local affiliates and *The Littles* to ABC. Their strategy to keep costs down by contracting the work out to animators in Asia seems prophetic in hindsight.

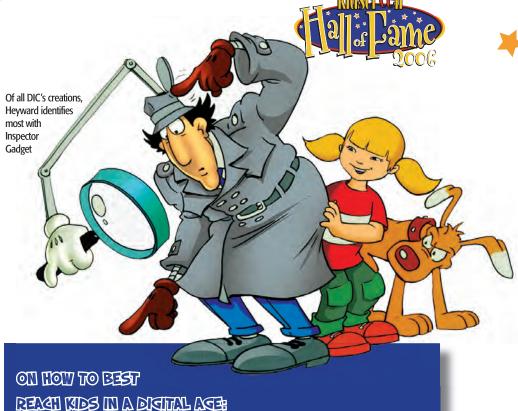
In the mid-'80s, Heyward led the first of two management buyouts at DIC. He's tireless, often toiling into the wee hours of the morning, but admits

getting the fledgling company off the ground wasn't easy. "There were times when I didn't know whether we'd have money to pay our electrical at the end of the month," he says. "One thing I can say I'm proud of is that we never missed a payroll."

To help grow the company and inject some much-needed capital, Heyward sold 50% of DIC to Capital Cities in 1993. Two years later, Disney bought Capital Cities, making for a complicated relationship, Heyward says. "A lot of good things came from it but, at the same time, you are part of a much bigger enterprise and you lose some of your entrepreneurial spirit there."

Since the second buyout in '96, Heyward hasn't looked back and it's been full-speed ahead for DIC, producing and acquiring more content and cementing distribution deals worldwide, across business units to include home video, consumer products and TV. In keeping with Heyward's tech ethos, DIC got on the streaming mobile video bandwagon early, providing Georgia-based SmartVideo with a mobile-ready version of the DIC Kids Network in Q1 2005.





So how does Heyward motivate his staff to keep the company moving forward, you ask? London describes Heyward's managerial style as Socratic. He encourages healthy debate, but is also very decisive. "He welcomes a challenge and he welcomes creativity," chief creative officer Mike Milani says. Heyward is not the type of boss to squash ideas. "Andy's very big into the 'What if...?'," he says. "And that really does lead to us trying different things."

His business sense is well known in the industry. "Andy is the last man standing," says media investor Haim Saban, who considers Heyward a good friend. "He's like the Energizer bunny—he just doesn't quit." Saban respects Heyward's passion for the business and attributes much of his success to the fact that he eats, drinks and sleeps cartoons and never stops. "Andy is the ultimate cartoon schlepper," he says.



Distinguished journalist Walter Cronkite remembers getting a cold call from Heyward asking if he'd like to be the voice of Benjamin Franklin in the 2002 series *Liberty's Kids*, a 2-D toon about Colonial America. He investigated Heyward's background before talking business. "[I] learned from everybody I called that he was highly respected," Cronkite says. And the series' approach to teaching children about American history in an authentic yet entertaining manner,

really appealed to Cronkite.

Since working on the show together, the retired newscaster and Heyward have become good friends and visit each other three or four times a year. "He strikes me as one who is really dedicated to his craft

and to his business." The veteran anchor adds the program—his first encounter with animation—changed his life. "My wife became very fond of *Liberty's Kids* and had to get home everyday to watch the episodes," he says. "It affected our daily calendar."



Heyward has several other friends in high places. He counts Dexter King, Martin Luther King Jr.'s son and CEO of the King Center, among them. Their work on a feature length animated film, *Our Friend Martin*, about two time-traveling kids who witness key moments in the life of the civilrights activist brought them together. And media mogul Ted Turner was also quick to offer a pat on the back after hearing about Heyward's induction to the KidScreen Hall of Fame. "Andy Heyward is a great guy who has done a terrific job," he says. "I consider him a friend and am delighted to see him receive this well-deserved recognition."

Heyward isn't name-dropper, however. He's more likely to talk about his love of music—he took up piano and guitar a few years ago—and languages than the esteemed people he's encountered in his line of work. But his main source of pride is his children. "Raising good kids with good values is very important to me and probably rises above everything else."

His three kids have helped him throughout his career. It's no coincidence that DIC started out producing boys programming and eventually segued into the girls' domain as his daughter entered the demo for shows such as *Madeline* and *Sabrina*. Even the famous show closer featured his eldest son's voice saying "DIC" and today his daughter has taken over that duty.

The kids also help Heyward with the tried and true kitchen-sink research method, helping him get a bead on kid culture. Recently, his daughter was packing up a cell phone to donate to charity. It was in perfect working order and he questioned her decision. She laughed it off, scoffing the basic device "didn't do anything" because you couldn't download games or take pictures with it. That drove home the fact that kids today are very techno-friendly. "They're born into a world of technology and they don't know anything different," Heyward says.

Work and family life certainly occupy much of Heyward's time, but he makes a concerted effort to give back to his community. He's on the board for several charities, including the Beverley Hills Children's Theatre, the National Centre for Missing and Exploited Children, Mediascope and the Cedars-Sinai Medical Center.

At 57, he must be thinking about retiring sometime in the next decade so he can enjoy his well-earned rest. Turns out, not so much. "I don't know what I'd do if I retired," he says. "I can't picture myself lying on a beach getting a suntan." And even when that day comes, he looks to the example set by his father.

Heyward's dad didn't spend a lot of time golfing after retiring. Instead, he worked with young offenders in the prison system, ostensibly teaching them how to write but actually teaching them far more, Heyward says. "I was really proud of my dad and those are the kinds of things I'd like to be doing." N





GO-GO ANDY TRIVIA!

Favorite Food: Plane

Least Favorite Food:

Favorite City or Place:

FRIENDS AND FAMILY

Strangest food or custom experienced in travels:

PICEON WITH MY FINGES WILLE WATCHING

BELLY DAIVAING IN MOROCCO COR WAS THAT

BEVERLEY HILLSP)

Starts work at:
Starts

Things you collect: FIETUSES

Things you used to collect: PARAING TIMES

Craziest event attended on behalf of DIC:

B GEREFEIS TO ELICIT PALME PALME BIT

BON-COMPLETE WITH THEES BOMMING THE

GROUNDS

Craziest trade-show memory: POSING FOR PROTOS

IN TROLLY WISS WITH DOMINIQUE POUSSIER

AND MIGHAEL CARRINGTON

Character you most identify with in DIC stable:

INSPECTOR CADGET. I HAD A TIMIDS-ON

ROLE III CREATING HIM AND I'M A BIT OF A

GADGET FRENK

Favorite toy now:

Acitivities and athletics, then (teenager) and

now: THEN: SHOOTING POOL

NOW: TENNIS, SKING, RUNNING

AND WORKING OUT

Ring tone:

INSPECTOR CADCET

PDA: BLACKBERRY

Portable music player:

Stuff you download: Northly I HAVENT

PAID FOR

Sites you check out for fun:

Favorite TV shows (outside DIC realm): [22]

SHOW AND GURB YOUR ENTHUSIASIA







Chris Bowden



Ciszewski







Paul Condolora Mar Gaya

Cynthia Modders

Bandai America (Cypress, California, 714-816-9500): Larry Falcon will be putting his 20 years of industry experience to work as the new senior VP of sales for the California-based toyco. The former VP will be heading up Bandai's national and Canadian sales teams for kids toy brands and forging relations and partnerships with mass market retailers. Meanwhile, former VP of marketing **Michael Riley** has been upped to main licensing agent, where he will be in charge of managing new property acquisitions and continue leading marketing activities in the U.S.

Cartoon Network (Atlanta, Georgia, 404-885-2263): VP and general manager **Paul Condolora** has been promoted to senior VP and general manager for Cartoon Network New Media. In this expanded role, Condolora's duties will include developing new Cartoon Network and Adult Swim-branded products and services for emerging distribution platforms such as broadband, VOD, wireless and interactive TV.

Cookie Jar Entertainment (Montreal, Canada, 514-843-7070): As Cookie Jar's new senior VP of international sales and co-pros, **Jean-Michel Ciszewski** will put over a decade of experience in the TV business to work. Ciszewski comes to Cookie Jar after serving as president of television distribution at Alliance Atlantis and president of MoviePlus. In his new job, Ciszewski will be in charge of establishing and nurturing successful co-pros for the company.

Cosgrove Hall Films (Manchester, England, 44-161-882-2500): Cosgrove has announced a slew of restructuring appointments in an effort to simplify its management team. Newly appointed creative director, **Francis Vose**, started with the company in 1983 as a model animator. **Chris Bowden**, who has been with Cosgrove since 1995 as a director and producer, has been named executive producer. They will be responsible for seeking out new commercial opportunities and working on the overall creative and business strategy of the company while continuing to produce selected individual shows.

DIC Entertainment (Burbank, California, 818-955-5400): DIC president **Brad Brooks** has named **Cynthia Modders** as the new senior VP of worldwide consumer products. Modders will deal with the development and implementation of merch programs for the in-house and third-party entertainment and lifestyle brands, such as McDonald's Vintage and Strawberry Shortcake (American Greetings). Before joining DIC, Modders was a senior VP at Universal Consumer Products Group. At

the same time, former CP president **Nancy Fowler** rejoins DIC as senior VP of business development. In her new job, Fowler will continue to manage the McDonald's brand licensing business on behalf of DIC while scoping out new merch opportunities for the company.

HIT Entertainment (New York, New York, 212-463-9623): **Jennifer Zivic** and **Veronica Hart** have signed on with HIT U.S. consumer products as directors of softlines and hardlines, respectively. As the softlines manager, Zivic will be in charge of apparel, accessories and other softline products, while Hart will oversee games and toys. Zivic joins HIT with more than 10 years of experience in product management, and Hart has worked as a licensing director at Sesame Workshop and The Jim Henson Company.

Icon Animation (Barcelona, Spain, 34-93-265-07-57): In order to build its home entertainment and publishing sector, Icon Animation has appointed **Mar Gaya** manager of international DVD, publishing distribution and marketing. After previous stints as managing director of MarVista Europe and director of international sales for Track Media International, Gaya will be responsible for building Icon's home entertainment and publishing business across its TV brands.

National Geographic (Washington, DC, 202-857-7000): National Geographic TV and Films Kids' Programming and production unit has named a new manager for current series and development. **Michael Karsh** was a senior VP of creative affairs at Granada Entertainment USA before joining National Geographic in 2003 as a development coordinator for the kids programming and production unit. In his new management role, Karsh is now the point man for many projects in development and is responsible for maintaining third-party relationships related to acquiring and selling content.

PBS Kids Sprout (Alexandria, Virginia, 703-739-5000): After a twoyear stint as senior director of national brand management for Comcast Cable, **Eileen Disken** has joined PBS Kids Sprout as VP of marketing. Disken will work on consumer strategy for affiliate and interactive marketing and will create new opportunities for advertisers. Meanwhile, **Annie Rex** will serve as the new director of interactive, where she will create a new media destination to provide interactive entertainment for preschoolers. Rex most recently served as a product manager for Comcast Online.



some of the key companies in this issue

4Kids Entertainment New York, New York 212-758-7666 www.4kidsentertainment.com	Gaffney International Licensing Melbourne, Australia 61-3-9933-8600 www.gaffney.com.au	Mike Young Productions Woodland Hills, California 818-999-0062 www.mikeyoungproductions.com
Alphanim Vincennes, France www.alphanim.com 33-1-5864-5565	GameTap Atlanta, Georgia 404-885-4396 www.gametap.com	Nelvana Toronto, Canada 416-530-1191 www.nelvana.com
American Greetings Properties New York, New York 212-386-7343 www.agpbrands.com	Hasbro Pawtucket, Rhode Island 401-431-8697 www.hasbro.com	Nickelodeon New York, New York www.nick.com 212-258-8000
Amp'd Mobile Los Angeles, California 310-248-6197 www.ampd.com	HIT Entertainment London, England 44-207-554-2500 www.hitentertainment.com	Nintendo of America Redmond, Washington 425-882-2040 www.nintendo.com
AOL Dulles, Virginia 703-265-1000 www.aol.com	Icon Animation Madrid, Spain 34-93-265-0757 www.icon-animation.com	NPD Group Port Washington, New York 516-625-0700 www.npd.com
Big Tent Entertainment New York, New York www.bigtent.tv 212-604-0064	iParenting Media Evanston, Illinois 888-808-4762 www.iParentingMediaAwards.com	PBS Alexandria, Virginia 703-739-5000 www.pbs.org
Build-A-Bear Workshop St. Louis, Missouri 314-423-8000 www.buildabear.com	Jammy Rascals Berkshire, England 44-1628-484-727 www.jammyrascals.com	Sony Computer Entertainment Foster City, California 650-655-8000 www.scea.sony.com
Cartoon Network Atlanta, Georgia 404-885-2263 www.cartoonnetwork.com	JK Benton Design Studio Bloomfield, Michigan 248-644-5875 www.jimbenton.com	Telefilm Canada Montreal, Canada 514-283-6363 www.telefilm.gc.ca
Comcast Philadelphia, Pennsylvania 215-665-1700 www.comcast.com	Kidrobot New York, New York www.kidrobot.com 212-777-7735	TVHead Mountain View, California 650-961-1600 www.tvhead.com
DFC Intelligence San Diego, California 858-780-9680 www.dfcint.com	LivePlanet Santa Monica, California 310-664-2400 www.liveplanet.com	VIZ Media San Francisco, California 415-371-1422 www.viz.com
DIC Entertainment Burbank, California 818-955-5400 www.dicentertainment.com	MAGNA Global New York, New York 917-542-7010 www.magnaglobal.com	Warner Bros. Consumer Products Burbank, California 818-954-7890 www.warnerbros.com
Discovery Networks Bethesda, Maryland 301-986-0444 www.discovery.com	MédiaMétrie Levallois-Perret, France 33-1-4758-9435 www.mediametrie.com	Wild Brain San Francisco, California 415-553-8000 www.wildbrain.com
Disney Channel Burbank, California 818-569-7500 www.disneychannel.com	Microsoft Redmond, Washington 425-882-8080 www.microsoft.com	Yoram Gross Camperdown, Australia 61-2-9519-1366 www.yoramgross.com.au



Calendar of Events

ASTRA's Marketplace	May 7-10	Atlanta, GA	312-222-0984	www.astratoy.org	Toys/Retail
Kid Power 2006	May 7-11	Lake Buena Vista, FL	973-256-0211	www.kidpowerx.com	Marketing
PROMAX & BDA Europe	May 8-9	Vienna, Austria	44-207-401-0571 (England)		TV/Promo/Mktg
JPMA (Juvenile Products Manufacturers Assoc.)	May 8-10	Orlando, FL	856-439-0500	www.jpma.org	App/Lic/Merch
Content Everywhere 2006	May 9-11	London, England	44-208-910-7950	www.contenteverywhere.com	Inter/MM/Mktg
E3 Expo	May 10-12	Los Angeles, CA	508-875-3976	www.e3expo.com	Inter/Games
KidScreen Brand Building in the Kids Digital Space	May 15-16	Los Angeles, CA	416-408-2300	brandbuilding.kidscreen.com	Inter/MM/Mktg
Book Expo America	May 19-21	Washington, DC	203-840-5485	www.bookexpoamerica.com	Publishing
Youth Marketing Summit Middle East	May 22-23	Dubai, UAE	973-256-0211	www.kidpowerx.com	Mktg
Mobile Entertainment Market	May 24-25	London, England	44-207-017-5506	www.mem06.com	Mobile
Annecy	June 5-10	Annecy, France	33-4-5010-0900	www.annecy.org	Animation
Star Power	June 6-7	Universal City, CA	212-420-1100	www.pmalink.org	Mktg/Promo
nextMEDIA	June 9-11	Banff, Alberta	403-678-1216	www.nextmedia2006.com	MM
Book Expo Canada	June 9-12	Toronto, On	416-848-1692	www.bookexpo.ca	Publishing
SGMA Spring Market	June 11-13	Las Vegas, NV	202-775-1762	www.sgma.com	Sports/Apparel
Banff World Television Festival	June 11-14	Banff, Canada	403-678-1216	www.banff2006.com	TV
Shanghai Television Festival		Shanghai, China			
<u> </u>	June 18-21	0 .	86-21-6253-7115	12th.stvf.com	TV/Prod/Prog
Licensing 2006 International	June 20-22	New York, NY	203-882-1300	www.licensingshow.com	Licensing
Promax & BDA Conference & Exposition	June 20-22	New York, NY	310-788-7600	www.promax.tv	TV/Promo/MM
Discop	June 22-24	Budapest, Hungary	310-453-4440 (U.S.)	www.discop.com	TV/Prog/Prod
Cartoon Finance	June 23-24	Halle, Germany	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
Tokyo International Book Fair	July 6-9	Tokyo, Japan	81-3-3349-8507	www.reedexpo.co.jp	Publishing
Comic-Con	July 20-23	San Diego, CA	619-491-2475	www.comic-con.org	Publishing
NATPE TV Producers Bootcamp	July 27-28	West Hollywood, CA	310-453-4440	www.natpe.org	TV/Prod/Prog
SIGGRAPH 2006	July 30-Aug. 3	Boston, MA	312-321-6830	www.siggraph.org	Inter/Anim/MM
Insights and Sound (NARM convention)	Aug. 2-5	Kissimee, FL	856-596-2221	www.narm.com	Licensing
GC - Games Convention	Aug. 23-24	Leipzig, Germany	212-974-8841 (U.S.)	www.gc-germany.de	Inter/Games
MAGIC Kids	Aug. 28-31	Las Vegas, NV	818-593-5000	www.magiconline.com	Apparel
TGIFCon	Sep. 7-9	Orlando, FL	630-906-1575	www.tgifcon.com	Toys/Games
L.A. Office Roadshow Hollywood	Sep. 18-21	Hollywood, CA	310-275-2088	www.laoffice.com	Marketing
Cartoon Forum	Sep. 20-24	Pau, France	32-2-242-9343	www.cartoon-media.be	Animation
licensing.forum 2006	Sep. 21-22	Munich, Germany	49-611-951-6622	www.licensingforum.de	Licensing
Brand Licensing London	Oct. 4-5	London, England	44-208-987-0970	www.brandlicensingexpo.com	Licensing
Frankfurt Book Fair	Oct. 4-8	Frankfurt, Germany	49-69-210-2256	www.frankfurt-book-fair.com	Publishing
MIPCOM Jr	Oct. 7-8	Cannes, France	33-1-41-90-4400	www.mipcomjunior.com	TV/Prod/Prog
MIPCOM	Oct. 9-13	Cannes, France	31-1-41-90-4400	www.mipcom.com	TV/Prod/Prog
promo.live	Oct. 10-12	Chicago, IL	203-358-3751	www.promoexpo.com	Promo/Mktg
Shanghai Toy Expo	Oct. 18-20	Shanghai, China	8610-6603-3782	www.shanghaitoyexpo.com	Toys
Shanghai International Licensing Show	Oct. 19-22	Shanghai, China	8621-6217-7777	www.chinalicenseshow.com	Licensing
SGMA Fall Event	Oct. 22-24	New York, NY	202-775-1762	www.sgma.com	Sports/Apparel
Sportel Monaco	Oct. 24-27	Monte Carlo, Monaco	201-869-4022 (U.S.)	www.sportelmonaco.com	Prod/Dist
Cartoon Feature	Oct. 26-28	Potsdam, Germany	32-2-242-9343 (Belgium)	www.cartoon-media.be	Animation
American Film Market	Nov. 2-9	Los Angeles, CA	310-446-1000	www.ifta-online.org	Film
LILA	Nov. 6-7	Puerto Vallarta, Mexico	212-627-5828	www.licensinginlatinamerica.com	Licensing
Consumer Electronics Show	Jan. 8-11, 2007	Las Vegas, NV	703-907-7605	www.cedweb.org	Elec/Toys/Games
Hong Kong Toys & Games	Jan. 8-11	Hong Kong	852-2240-4435	www.hktoyfair.com	Toys/Games

Industry Legend

Advertising–Ad Animation–Anim Apparel–App Distribution–Dist Electronics–Elec Games–Gam Home Entertainment–HE Licensing-Lic Manufacturing-Mfg Marketing-Mktg

Merchandising-Merch Multimedia-MM Production-Prod Promotion-Promo Programming-Prog Publishing-Pub Sports-Sp Toys-T TV-TV

Research tidbits found in this feature are extracted from the April/May 2006 issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids aged eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).



Question: What is the codest video game?

Boys 8 to 11 (25) Star Wars Battlefront series Madden NFL games Mario games Sonic Riders Call of Duty games	9 kids) (7.7%) (6.9%) (5.4%) (3.9%) (3.5%)	Boys 12 to 15 (2) Madden NFL games NBA Live 2006 Halo 2 Grand Theft Auto games Need for Speed games	08 kids) (10.6%) (6.7%) (6.3%) (4.3%) (3.4%)
Girls 8 to 11 (233	kids)	Girls 12 to 15 (19	9 kids)
Mario games SpongeBob SquarePants Nintendogs Pac-Man Dance Dance Revolution	(16.3%) (6.0%) (4.7%) (4.7%) (3.9%)	Mario games Dance Dance Revolution Grand Theft Auto games Sims games Halo series	(14.1%) (10.1%) (10.1%) (7.0%) (3.5%)

Question: What favorite thing do you use your cell phone for besides calls?

Boys 8 to 11		Boys 12 to 15	(122 kids)
games text messaging talking music ring tones	(38.5%) (20.5%) (15.4%) (9.0%) (9.0%)	text messaging games taking pictures ring tones music	(33.6%) (18.0%) (13.1%) (11.5%) (8.2%)
Girls 8 to 11	(87 kids)	Girls 12 to 15	(164 kids)
Girls 8 to 11 games	(87 kids) (47.1%)	Girls 12 to 15 text messaging	(164 kids) (51.2%)
games text messaging			
games text messaging talking	(47.1%)	text messaging	(51.2%)
games text messaging	(47.1%) (19.5%)	text messaging games	(51.2%) (16.5%)

